



DRAMATIC MIRROR

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NYM CRINKLE'S FEUILLETON

THE CONSTRUCTIVE INGENUITY OF SARDOU'S FERREOL AND SOME FEATURES OF THE NEW VERSION AS GIVEN AT THE LYCEUM. SOME PERTINENT REMARKS ABOUT NAT GOODWIN AND HIS AUDIENCE.

Ferreol is a marvel and a model of constructive skill. It had an excellent showing on our stage some years ago; and we then saw what a master Sardou is at weaving the finest possibilities into the most brilliant surprises. It was reproduced here on Monday night at the Lyceum Theatre, under a new and pretentious title, as an adaptation by Louis Nathal, but all the merit of the play was as before, Sardou's, and why the title should have been changed I am at a loss to understand. Mr. Nathal has done nothing whatever to the work to improve the original conception and craft of the maker, and there is something so cheap and tawdry in the attempt of anyone to sail with the scissors under the name of a great master, that I hesitate to speak of Mr. Nathal at all.

Ferreol in its constructive ingenuity is worth a moment's study. It is distinctly a brilliant type of the modern art of play writing. It has very little action, and is what may be called a dress-coat play. The suspense interest of it is a murder trial which takes place off the stage, and whose effects only are reflected in the characters that are seen. We hear all about the circumstances of the murder and all about the trial, and the principals in it are the president of the Court, the prosecuting officer, the wife of the president, a rough gardener and a young officer who has been in love with the president's wife. The trial is in progress when the play opens, and there suddenly arrives upon the scene the young officer who tries to explain to the prosecuting attorney that the man who is being tried is unquestionably innocent, and that they are proceeding rather rashly entirely upon circumstantial evidence. We see and feel at once that this young officer knows more than he dares tell the attorney, and it is only when he meets with the president's wife that he explains to her that the man they are trying for his life is innocent; for he—the officer—saw the murder committed from her terrace and dare not reveal the facts for fear of compromising her honor, for he had been paying her a visit to return her letters, and was making his escape from her garden when he saw the assassin's attack. Upon this slender basis of improbability the whole play is erected, and there are four closely-woven acts, with scarcely a change of scene or change of characters, but so skillful is the cumulative interest in the accused man and in the interest of the innocent principals who are involved that the audience sit with curious attention, very much like that which is aroused in a court-room.

There are no real heart interests in the drama, no amatory passion, no intense lover's scenes and nothing which, in the popular sense, makes a play of universal interest. We have therefore, to fall back upon the skill of the playwright and not upon the elements he has dealt with to find the excellence of this work.

And here I am compelled to say again that very few modern plays exhibit so much technical skill and such a perfect knowledge of his craft as Sardou has shown in the elaboration of this work. The wife of the president is told by this young officer that if he reveals the truth and saves an innocent man from death he will compromise her honor. She accepts his statement with some qualms, and the struggle that is shown of these two young persons is somewhat far-fetched and unnatural to the reason, but to the keen interest of the auditors who are watching the woven web of the playwright it is of intense interest. We see at once that she might with propriety demand that the whole truth be told even at her own sacrifice for she is innocent. The young man had only come to see her for a last farewell and to return her letters. There was really no compromising her honor in the act, and she should have thrown herself at her husband's feet at once and told the whole truth, which would have been the case in life

of a similar woman of honor and probity. But, for the purpose of the play, she does not do this, because if she did we would have no play. This perhaps is the defect of the scheme, which is one of slight improbability. But, over and above all that, is conspicuous the craftsmanship with which Sardou keeps this improbability out of sight by mere tact and ingenuity.

The experiment of making the suspense interest of a murder trial the basis of a play is not perhaps entirely new; but it has never been exhibited with so much finesse. Nearly all the characters are in attendance upon the court, and the gardener, who is the murderer comes and goes—a great, rough and somewhat vindictive man—who provides the shadow of a crime against the play of this comedy of intrigue. When he meets the young officer, he is told instantly that his crime is known. "But" says the gardener, "you dare not reveal it without ruining an innocent woman"—and here we reach the climax of the play.

The production at the Lyceum Theatre was one of unqualified excellence in its principals. Herbert Kelcey played the part of the Court president and Nelson Wheatcroft that of the deputy prosecutor. It need not be said that these two actors are superb dress-coat players and in these two roles, which require dignity, discretion, repose, elegance and intelligence, they were without doubt, superb. They not only looked their parts as modern men of culture but they enacted them with as close an imitation of what professional gentlemen should be as it is possible to attain on our stage.

Mr. Wheatcroft, in my estimation, is one of the best of his line in characters requiring great repose and subtle delineation of modern phases of character. His cross-questioning of the gardener in the last act was as fine a piece of work as I have seen since Mr. Parselle and he attained his excellence without any attempt to do what is ordinarily called acting. He was a perfect transcription of the cool, shrewd, deliberative lawyer.

Similarly, Mr. Kelcey sustained the responsibilities and the air of a functionary with elegance and propriety and commanded some of the respect which office confers upon a man in real life. Mr. Lemoyne played the gardener, and it need not be said that this capital character actor gave it all the color and intensity needed, without taking it out of the comedy texture of this play.

Of the women one cannot speak so confidently. Miss Georgia Cayvan, who played the wife, made a mistake in the manifestation of her emotions as she very often does when called upon to exhibit intense feeling. She became hysterical when she should have been frozen with perplexity. She sobbed and moaned, and writhed and threw herself about the stage for causes, which do not usually produce these effects. She should have been confused, numbed and to some extent silent. For deep grief, mingled with perplexity, is never violent or obtrusive. It lacks words and tones to express that which is incomprehensible, or mysterious, or deep-seated. It was only in the last act, when called upon to make her recital to her husband, under the cross-questioning of the prosecuting officer, that she was at her best, for she was no longer hysterical.

Miss Grace Henderson, who reappeared in this play as the Countess De Merville, brought with her that robust air which is organic, and played the part of a hoydenish and somewhat shallow woman with a great deal of emotion and a very deep voice. Miss Henderson's talents have unfortunately descended from her head to her throat. Whatever she does is done with a large amount of tone but not much texture. She has a deep, rich ringing voice and she always uses it, even in light comedy, like a lady Macbeth.

Little Dora Leslie, who played the part of Andre, the sister of the accused man, was much nearer to the line of nature in her manifestations of grief, and won a great deal of admiration, not alone for her beauty, but for her spontaneity. She is a sister of the little Leslie now playing Lord Fauntleroy at the Broadway Theatre. Mr. Whittlesey, who recently made a favorable impression as Orestes in the Greek play, was given a small part—that of a gilded youth, and bore himself off

with flying colors. He is a handsome fellow, with a good voice and no small amount of intelligence, and I regard him as a young actor of much promise, if he is not spoiled by the foolish women who insist upon erecting him into a masquerade.

In comparing the production of Monday night with the former production at the Union Square Theatre—Ferreol—I am inclined to think that the latter exhibition is, in some respects, the finer. It was set with a beauty and good taste that I have never seen excelled. As the scenes are all interiors, with very little change, the management could well afford to expend all its art upon the furniture and decoration—and it did so lavishly. A buzz of admiration arose from the audience of elegant people when the curtain rose on the successive settings. Anything more elaborately tasteful than the colors and appointments it would be hard to find anywhere on or off the stage, and this mere excellence will be sufficient for some time to crowd the house with aesthetic admirers of decorative work.

I think that Ferreol, as it is now produced, is a very valuable lesson to our young playwrights. They ought to study it carefully. It is true, some of them have selected better themes, broader motives of action, that appeal more generally to the human heart. But none of them have shown the exquisite technique of Sardou, which is here held up for their emulation. Anyone who goes to see the Gold Mine at the Fifth Avenue Theatre, and then goes to see Ferreol, will be struck by the difference that exists in point lace and red flannel. The Gold Mine fails to interest by reason of its treatment. Ferreol succeeds in interesting by reason of its treatment, and, perhaps, I should say, by reason of its acting.

Mr. Nat Goodwin is a man of considerable mimetic talent. He is essentially an entertainer. He can amuse almost any audience with his profound fund of Nat Goodwin. But, when he attempts to be anything but Nat Goodwin, he invariably falls short of an artistic ideal. In this his latest representation, one can see continually that he is obtruding himself at the expense of the role, and this he always did in all roles, and at all times. It is not an easy thing for a man, habituated to burlesque, to rid himself of the shackles and limitations, and temptations of that form of entertainment instantly. In burlesque, an actor can always produce a laugh by stepping out of his text and making a personal appeal to the shallowness of his listeners, and that Mr. Goodwin never hesitated to do. He was notorious at the Bijou for appealing to his friends in the boxes; for making what are technically called "gags"; for violating the author's intent and for taking liberties with the people on the stage that would not have been tolerated for one moment in any stock company. When it was announced that he had turned over a new leaf and was going to be born again in legitimate comedy, we had great hopes of him. But I do not think he has redeemed his promise in A Gold Mine. He will shine—if he ever shines again—better in burlesque than in comedy; for, to be a good actor in any line of work, it is essential for his value that the actor be sincere. Mr. Nat Goodwin's professional career does not exhibit that quality very brilliantly. The whole of his play is subordinated to what Mr. Nat Goodwin has to do and say. There is a continual suggestion throughout the work of subservience on the part of all the other actors for fear that they will gain some attention or detract in some way from the egotism and the impertinence of the chief character, who has always been a star, and cannot be a stock actor. The night I saw A Gold Mine played I was much struck by the natty illusion of Mr. Goodwin's make-up, but I was excessively annoyed by his audience, who insisted upon laughing boisterously at everything he said—no matter how unimportant—because it was said by Nat Goodwin. I sat in a chorus of ha-ha's of the most puerile and indeterminate character. My conclusion was that a Nat Goodwin audience cared nothing whatever for the interest of the play, and were wholly absorbed in Nat Goodwin and his peculiarities. With all due respect to the playwright who fashioned this comedy, I must say that I do not think that their good work

can be properly interpreted by such a man. I called attention some weeks ago to the wave of New England dramas that was setting in. We have two coming billows of this tide in A Midnight Bell and The County Fair, and there are on the market a score of others all built on the Joshua Whitcomb order. Rural dramas I suppose they must be called—new-mown-hay comedies, in which grass seed and pumpkin pies take the place of wit and sentiment. Perhaps kitchen dramas would be the best title as against such parlor dramas as Ferreol and such historic processions as Cleopatra.

There is one thing to be said of a play like Ferreol. It requires the nicest tact, not only to write it but to act it. If you would see the exact progress made by dramaturgy since Sophocles' time go to the Greek play Friday afternoon and go to Ferreol on Friday night. You will then have the two extremes of historic work in your mind.

Fancy Sophocles being told that a whole scene could be made of intense human interest by a child sitting on the edge of a table and talking to an old man.

But that is what is successfully done in Little Lord Fauntleroy.

Fancy Sophocles trying to comprehend the *propos verbal* of the French courts made into a climax that extorts audible admiration from an audience.

But that is what is done in Ferreol.

Fancy a Greek restraining his natural impulses as the president does in Ferreol in obedience to his public duty.

The only Greek thing about Ferreol as done at the Lyceum is Grace Henderson. She remains one of Diana just come in from a hunt with her blood in her cheeks, and her tallyho in her throat. The moment she opens her royal mouth her lusty tones make things jingle. But she can no more keep still than can a jack o'lantern. And very few people can who listen to her.

NYM CRINKLE.

ACTORS' FUND JOTTINGS.

A donation of five dollars was received during the past week from Denman Thompson on account of the fines imposed by his stage manager on members of The Old Homestead company. By Mr. Thompson's orders, all moneys accruing from fines in his company are donated to the Actors' Fund.

The Fund library is indebted to Margarette Saxton for the following books: Francis Bacon: His Life and Character. By B. G. Lovejoy. A. M., LL. B. Boston 1883. "Macready's Reminiscences." Edited by Sir Frederick Pollock, Bart. New York 1875. "Voltaire's Candide or the Optimist," and "Rasselas, Prince of Abyssinia," by Samuel Johnson with an introduction by Henry Morley. London 1886. "Enoch Arden" and Other Poems by Alfred Tennyson. Boston 1864. In addition to these Miss Saxton has sent a large number of novels for the use of the sick under the Fund's care.

THE BEN HUR TABLEAUX.

The Society for Aiding Self-Supporting Women benefited to a considerable amount by a unique performance given at Palmer's Theatre last Thursday afternoon. The entertainment consisted of tableaux and readings from Ben Hur, by special permission of Messrs. Harper and Brothers, the publishers of the book. General Lew Wallace, the author, was present, and expressed himself well satisfied with the manner in which Robert Frazer, who undertook the direction of the tableaux, had carried out the picturesque and effective groupings. The characters were entrusted to competent society people, who posed with remarkable result and elicited great praise from the large audience present. There were twenty-one tableaux in all. Of these, The Three Wise Men, The Finish of the Chariot Race and The Exterior of the Hur Palace provoked the loudest applause. Whoever and whatever Clinton Burling may be in other lines he certainly made a miserable attempt at reading the text matter of Ben Hur, from which the various tableaux were derived. The scenery, on the other hand, which was splendidly painted by Lafayette W. Leavey and others, won universal approbation.

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••• The Mirror has the Largest Dramatic Circulation in America.

DISGRACEFUL.

MARY ANDERSON has just been the victim of one of those disgusting frenzies of newspaper abuse which occasionally develop without any discernible cause. In St. Louis and Louisville the villainous persecution started and has been kept up steadily until the actress, prostrated and unnerved by the ordeal, was forced to withdraw from public view. Even her illness is made the subject of slanders and the retreat of the sick chamber is invaded by the ubiquitous reporter.

The gross indecency and the cowardly brutality of Miss Anderson's journalistic assaults are unprecedented. The St. Louis press surpassed all previous achievements in the field of unadulterated blackguardism. It sneered at her virtue, scoffed at her religious fervor and poured a dirty stream of malicious vulgarity upon her public and her private affairs. It was all wildly, irretrievably disgraceful. Other journals of similar character, or lack of character, in other localities took up the hue and cry, and there would have been little cause for surprise had the latest libel, the story that the actress' reason was lost, proved true.

In her distress and illness Miss Anderson has the sympathy of THE DRAMATIC MIRROR and its assurance of support. Aside from her artistic success, our countrywoman deserves well of the public, the press and the profession of America. Her blameless life has been a shining example to the women of the stage. She has pursued her way honorably and legitimately. She has never had recourse to notoriety or any of the tricks whereby many actresses foist themselves into prominence. Her career has been dignified and womanly throughout.

These facts are known to all. And yet Miss Anderson has not escaped contumely.

STILL A QUESTION.

THE spectator audience found a friend in an unexpected quarter last week. On the complaint of one of the carstone extortionists Business Manager HERMAN, of the Standard Theatre, was summoned before Police Justice O'REILLY on a charge of illegally interfering with the ticket speculator's business. It seems that the latter had sold two tickets to a visitor on Tuesday night, the purchaser being warned beforehand by the theatre detective that they would not be honored, and when presented at the door they were refused.

On hearing both sides the more or less learned judge expounded his view of the law. He said that the management of a theatre had no right to refuse admission to holders of tickets issued by the theatre, no matter from whom they were purchased, and he told the business manager that the speculator must not be interfered with in the exercise of his licensed calling, under penalty of arrest.

Unquestionably a speculator has a perfect right to sell tickets under the regulations prescribed by law; but that a manager is obliged to honor the tickets thus sold is another question altogether, which is not by any means

finally determined by Justice O'REILLY's *ipse dixit*.

The exposition which the law gets from the politicians that preside over our police courts is often more astonishing than sound. When this Justice says, with all the gravity of a Moses, that "the management has no right to refuse admission to holders of tickets issued by the theatre," he betrays a lamb-like innocence—to put it mildly—of a well-established fact. For instance: a manager has a right, under certain conditions, to refuse admission to any person who is obnoxious, offensive, disorderly or otherwise objectionable. Reference on the erudite Justice O'REILLY's part, to the civil-court records will inform him correctly on this point.

Whether persons who purchase speculators' tickets are open to rejection or not is perhaps a question. But it will take some higher and mightier tribunal than Justice O'REILLY's to settle it authoritatively.

A SERIOUS GRIEVANCE.

SEVERAL Western managers have recently complained to THE DRAMATIC MIRROR that some of the leading attractions booked at their houses failed to keep their dates, and in some cases gave the local managers no notice of cancellation. The latter is a serious grievance of the local manager, for which the traveling manager is responsible.

In cases where companies suddenly close season from the illness of the star or other cause there is a seeming excuse for not advising local managers. But where it is due to the incompetency or negligence of advance agents or business managers there should be no palliation or leniency for this offence, and the local manager, in justice and equity, is entitled to hold the traveling company to the terms of its contract.

Many local managers, after having booked attractions, are annoyed by the non-arrival of the advance agent or the "paper" to bill the town. It sometimes happens that local managers do the billing, putting up the "stands" and advertising the coming attraction in the local papers. The company fails to appear, the local manager is not notified of the cause of cancellation and has to pay for the derelict company's printing.

The magnitude of the theatrical business done in this country now engrosses the attention of some of the best business men in every leading city, and in the smaller towns the same methods must be applied, and business between traveling and local managers conducted on a basis of mercantile integrity and probity.

DRAMATIC FACTORS.

WE occasionally amuse ourselves by a glance into the columns of our daily contemporaries whose principal function is making editorials of puns and guffawing over passing events. They frequently undertake the exploiting of some current question, such as ideal husbands and wives.

The steering gear of their engines sometimes goes awry and while they think they are doing one thing they are really doing another. As in the trial of an important case it sometimes happens that trivial circumstances evolved in the course of the evidence float along unobserved until the cross-examiner takes the matter in hand and by skillful manipulation shows that when fairly brought to the surface these neglected trifles really contain the kernel of the case.

So in the portraits of ideal husbands it is brought out very satisfactorily that many if not most of the female querists for a husband make it a feature in his capabilities that he shall take his wife to the theatre once a week, one even going so far as to insist on nightly visits.

This, no doubt, shows that in what is called the middle class there is a deep-seated attachment and liking for the drama, and it is no bad sign either. It is true that in many of them a mathematical element enters which incites a call for intending bachelors who are so many feet and inches in height or who can put up a certain definite sum of money.

This looks like a problem in geometry which results in the postulate that in an equilateral triangle the two acute angles are equal to the obtuse angle.

There is an apparent hopeful augury in the frequent loud demand in these epistolary horoscopes for everlasting affection and earnest proffers of eternal reciprocity to unknown

quantities. Here we have one of the factors of the drama, earnest yearnings for the unknown and readiness to take the chances.

Most of the correspondents claim for themselves and boldly assert possession of all the cardinal virtues, and designate black-eyed Benedicts as the article wanted. This is, we believe, in accordance with the stage standard, and assures us that these enterprising young women take close note of the histrionic hero's ocular properties.

The conclusion of all this is that the community is honey-combed with sincere devotion to the stage, and that recruiting goes on briskly among the aspiring belles of the day.

SOMETHING NEW.

MANY strange and interesting customs have come to us from the Far West. The San Francisco method of dealing with refractory critics is the latest. A sanguinary manager from that remote locality, having failed to compel that degree of critical adulation for his attractions from sundry metropolitan newspapers which he confidently counted upon, now proposes to punish one rash newspaper that expressed its disapproval, through the medium of a libel suit. With charming Pacific Coast *naïveté* he holds that the adverse notice in question was calculated to interfere with his box-office receipts, and as he has quite a sum of money at stake in the enterprise he does not intend to tolerate any unfavorable criticism whatever. Therefore he asks the courts to give him the modest little sum of \$50,000 for the injuries he has sustained.

It is well for untamed members of the managerial guild like this gentleman from far-away California, that they should learn in a legal and authoritative way to whom and to what the intelligent dramatic or musical critic owes allegiance. If it is to the manager and the box-office the fact should be established in order that a prevalent prejudice to the contrary may be promptly broken up and the proper relationship established.

PERSONAL.

DUFF.—James C. Duff, who arrived from Europe last week, made arrangements to bring Manager Harris' Covent Garden company to this country next November to produce B. C. Stephenson's new opera, and to bring over the London Gaiety company, which is now producing *Faust Up to Date*, to present that burlesque at the Standard Theatre for a run.

HAWTHORNE.—Grace Hawthorne writes from London that the Princess Theatre is doing an immense business with Wilson Barrett's *Nowadays*, which is being given every day. The night bill, *Good Old Times*, is also drawing well. Miss Hawthorne expects to begin her tour of this country either at Boston or New York in November next.

BANCROFT.—Helen Bancroft has suddenly found herself in great demand. Mrs. Potter wished her to return for the rest of the season; Gustave Kahn wanted her for *Hands Across the Sea*, and C. R. Gardiner offered her the star part in *Only a Farmer's Daughter*. Miss Bancroft has decided to play with John A. Stevens in *The Masque of Life* beginning on April 1 in Brooklyn. She has signed for next season to support Marie Wainwright playing *Olivia* in *Twelfth Night*.

ARTHUR.—Joseph Arthur has no intention of permitting anybody to lay violent hands on his patent engine-house scene in *The Still Alarm*. He has retained Vanderpoel, Green and Cuming to look after his rights. "I propose to wage a merciless war on any thief who infringes a single effect belonging to my play," says the valiant Joseph. *The Still Alarm*, by the way, has been made into a novel by the author. It is published by the American News Company.

WHITE.—Maud White has enjoyed success in London where she went with Mr. Mansfield's company. She has acted in *A Run of Luck*, *Rosa Guerin* in *A Parisian Romance*, and *Maria* in *The School for Scandal*, receiving hearty commendation for all her work. Miss White will return to New York in July and will accept an engagement in this country next season.

PIGOTT.—J. W. Pigott's comedy, *The Book-maker*, was set down for production yesterday (Tuesday) at a trial matinee in London at Terry's Theatre. Mr. Pigott and his business manager, Edward Michael, are located in the British capital this season.

SULLY.—Dan Sully is an especial favorite of the Newport lodge of Elks. A committee from that lodge attended the Elks' benefit at the Boston Theatre last Thursday, carrying a floral piece for Mr. Sully. Later on he was presented with a diamond-studded Elk badge. Captain Waters, a prominent Newport citizen, making the presentation address.

MADDERN.—Minnie Maddern, who spent last week in town enjoying an unexpected rest through the failure of the Star Theatre at Buffalo, was to have gone to Rochester on Sunday night to resume her tour. Owing to an attack of acute tonsillitis she was prostrated and unable to leave the city. The Rochester date was cancelled in consequence. Miss Maddern has recovered sufficiently to begin again on Thursday.

EMMETT.—The recent fire at J. K. Emmett's home near Albany, "Pritz Villa," damaged property valued at \$20,000.

VINCENT.—Leon J. Vincent, the well-known and popular stage-manager, who is seriously ill at his home in this city, will shortly be tendered a benefit.

HUNTINGDON.—Agnes Huntingdon, the American prima-donna who has set all London talking of her beauty and her voice, was recently presented with an honorary badge of Captain in the United States Navy by a circle of friends in appreciation of her hit as Paul Jones.

MELNOTTE.—Violet Melnotte, the well-known English actress, recently returned to England from Monte Carlo with \$7,000 in gold which she won at that famous resort.

CARROLL.—Richard F. Carroll has been engaged by Rudolph Aronson to play the role of Faragas in *Nadja*.

CLAYTON.—Estelle Clayton closed season at Norwalk, Conn., on Tuesday last.

RHEA.—Mlle. Rhéa is reported to be delighted with her role in *The Case Vidal*, the new society play she is to produce shortly.

FRENCH.—T. Henry French left this city on Sunday last for San Francisco to superintend the production of *Little Lord Fauntleroy* in that city. He will remain away until May.

HAMILTON.—Florence Hamilton is seriously ill at her home in Chicago. Her place is being filled by Anna Harrison.

KELLAR.—Kellar, the magician, has written a long article on "The Jugglers of India" for a leading magazine. It will be illustrated by John Dunkin and will appear in May. Mr. Kellar spent several years in India and on the subject mentioned writes with authority.

BANDMANN.—Daniel Bandmann has been called to his ranch in Montana and will resume his tour with *Austerlitz* at McVicker's Theatre, Chicago on April 8.

GILMOUR.—J. H. Gilmore, who made a decided success as the Earl in *Little Lord Fauntleroy* at the Broadway, is to star next season in the title role of *Jack Harkaway*, an adoption of the English version of that play now being prepared for him. His managers are Jacobs and Sparrow. He will open about September at the Leland Opera House, Albany.

POTTER.—Mrs. Potter has added *Camille* to her repertoire. She will appear later in the season in that role at the Windsor.

SHANNON.—Effie Shannon has been engaged by Daniel Frohman for the stock company of the Lyceum Theatre. The engagement is for two years. Miss Shannon will join the organization in September.

BROOKYN.—May Brooklyn was obliged, by illness to remain at Aurora, Ill., last week when the Jim the Penman company left that town. She was able to proceed to Chicago on Wednesday last, but intends to rest for a few days.

ROBE.—The statement that Mrs. Griswold (Annie Robe) would return to the stage is denied.

CROWELL.—Floy Crowell has been meeting with much success throughout the oil region circuit, and last week closed a phenomenally successful engagement in Newcastle, Pa. On her opening night she was presented with a magnificent floral easel from the Newcastle Lodge, B. P. O. E. C. Ed. Dudley, Miss Crowell's manager and comedian, has lately rejoined the company after a four months' illness.

HILFORD.—Marie Hilford is winning deserved praise throughout the South for her strong acting in the title role of *Theodora*.

HOWARD.—Bronson Howard has returned to this city from Washington where he has been studying military details for introduction into his play *Shenandoah*. He will remain here to arrange with Phil Goatcher about the scenery for the play.

WEST.—Little Jessie West, the clever sou-brette, and daughter of Billy West, of Harrigan's, has been engaged for the C. O. D. company.

HUBBELL.—Walter Hubbell, the actor, has issued the second edition of his book, "The Curse of Marriage," which is reported to be having a large sale.

PASTOR.—Tony Pastor celebrated the twenty-fifth anniversary of his career as a manager on last Monday evening.

JEFFERSON.—Joseph Jefferson has been writing his autobiography at odd times for several years past. It tells of his travels as a boy in his father's company in the primitive towns of the West and then gives a complete account of his work, the principal happenings of his career and the interesting people he has met to the present time. The autobiography will be published in instalments by the *Century*, beginning early next Autumn.

THE USHER.



Read him who can! The ladies can't read, sweet.
—LOVE'S LABOR'S LOST.

Unless there has been a conspiracy among the London newspaper censors to misrepresent the facts, Mansfield made a pronounced hit as Richard III. at the Globe on Saturday night. His individual work is said to be subtly powerful while the production, with its archaeological features, is praised to the skies. Of course we must wait for the mails to bring confirmation of this gratifying news (the daily paper correspondents are proverbially prone to sleep over on slight provocation), but there is ground enough as it is for satisfaction among the admirers of Mansfield in this country.

Colonel William E. Sinn is doughty and determined. His prompt chastisement of a drunken drummer who insulted his wife in a hotel at Milwaukee the other day was eminently pleasing to those who know how frequently actresses are subjected to annoyance at the hands of such blackguards.

A correspondent asks me to explain what stagright is as distinguished from dramatic copyright. Stagright is maintained by holding a play in manuscript, adequate protection being afforded the author or lawful owner by the common law. Dramatic copyright is secured by American citizens for a work that is intended for publication as well as representation. An unpublished foreign play can be protected by stagright in the United States, whereas it cannot be secured by copyright. Unless a piece is to be printed and sold besides being acted there is no particular advantage in copyrighting it. All well-known authors and managers prefer stagright to copyright, as it is safer and simpler. An injunction secured in a State Court against the unlawful appropriation of a manuscript play holds anywhere within the boundaries of the State. Infringements of copyright are prosecuted in the United States Courts which have jurisdiction only within a certain district in each State. An injunction obtained therein holds good only within the district—not throughout the State or elsewhere. But for a complete and authoritative description of the two methods, my correspondent had better examine Judge Dittenhoefer's admirable article on this subject that appeared in the CHRISTMAS MIRROR for 1887.

"Ostler Joe" has been dramatized at last, and by a New England woman, too. Mrs. Potter, who is meditating Camille, hasn't secured it yet.

The stage has at last received a graceful recognition from Sorosis in the election to its presidency of Ella Dietz Clymer, a charming woman who was formerly in the profession. Mrs. Clymer enjoys the distinction of being the fairest, youngest, and ablest presiding officer Sorosis has had in the course of its twenty-one years' existence. The club has been having a busy time the past few days celebrating the attainment of its majority with a series of brilliant receptions, luncheons and meetings. Last night, by invitation of Mr. and Mrs. A. M. Palmer, the members, with the visiting delegates from kindred societies, visited the Madison Square Theatre in a body and filled the whole of the parquet with sweetness and light. It is probable that the Madison Square company were never before confronted by so much brainy femininity.

Signor Agramonte's scheme for an American Opera Comique looks well on paper, but experience has proved that musical enterprises founded on a basis of pure art are attended in their establishment with almost insuperable difficulties. The chequered history of operatic management in this country serves to show that companies and syndicates formed for the accomplishment of high and mighty purposes inevitably come to grief. It is only the narrow and selfish individual speculation that stands a chance of popular success. If Agramonte can get the men and the money of course he is welcome to try his experiment, which, on its face, deserves encouragement and support. But the result is more than likely to be disappointing.

Mr. William Gillette has not denied that the version of Robert Elanore to be done by his managers in Boston is his own, in spite of a pointed and public invitation to relieve himself from suspicion by a frank denial. The

logical conclusion to be drawn from Mr. Gillette's silence is that he is simply using others as a cloak for presenting the piece which he avowed in print that he would put on the shelf. Open defiance of Mrs. Humphrey Ward's protest would place Mr. Gillette in a more enviable light than does the certainty that he is skulking behind a transparent subterfuge.

HOWARD TAYLOR'S NEW MOVE.

Howard P. Taylor arrived in San Francisco on the 20th, ult., with a number of new plays, and was eagerly sought by the various managers. After canvassing the field he entered into an arrangement with Miss Kate Mayhew, the lessee of the Standard Theatre, to produce his pieces in succession, opening with *The Little Pauper* last Monday night, to be followed by *Chrissy*, *The Widow*, *Nina*, *The Little Sinner* and others.

Miss Mayhew and Mr. Taylor have secured a strong company of twenty-three people, and propose to establish the Standard on the principle of the Madison Square Theatre and Lyceum, this city, differing only in the matter of producing new plays from native playwrights, and eschewing all foreign importations.

Mr. Taylor writes THE MIRROR that he has lately read some remarkably strong pieces thoroughly American in character, which he deems superior to anything of foreign emanation he has seen or read for some time, and they will be given a hearing at the Standard. The theatre, which has been opened about a month under the new management, is doing a large business, and the accession of Mr. Taylor with his plays and services, will doubtless contribute greatly to its success and in establishing another permanent stock theatre in the Occidental city, where he is so widely known and where his pieces have heretofore met with favor. THE MIRROR wishes him every success in his new field of operations.

IN A HOTEL FIRE.

The Leonzo Brothers' company had an experience with a hotel fire at the Granite House in Wellsburg, W. Va., on Wednesday last.

The fire broke out at ten minutes to six o'clock in the evening, but the flames spread rapidly and all the members of the company were in the hotel at the time. Mrs. Cragan, wife of the stage manager, while packing up her trunk, had her egress by the staircase cut off and she was taken out through a third-story window. Her hair was badly singed and one side of her face burned. John Miller, a trombone player, jumped out of a back window and had his ankle severely sprained.

The members of the company sustained considerable loss in damage to wearing apparel, but their costumes and properties were safe at the Opera House. While pitching satchels and baggage out of the windows Victor Leonzo lost a diamond ring, valued at \$160, the ring slipping off his finger.

MISS MADDERN SELECTS A PLAY.

The comedy, which is known in its English form as *Featherbrain*, has not been produced in this city, although the American rights have been held for three or four years. The piece was first secured for this country by Messrs. French and Duff. They disposed of it to Daniel Frohman.

Mr. Frohman went so far as to get up handsome scenery for *Featherbrain* some time ago, but his purpose of doing it was thwarted through inability to find a suitable representative of the leading female character.

The manuscript has several times been submitted to Minnie Maddern, in the belief that at her hands the somewhat difficult role in question would receive full justice. Last week Miss Maddern decided to take the piece.

Arrangements were then speedily effected whereby the brilliant young actress will produce *Featherbrain* at the Lyceum Theatre during the month of May. A company of special fitness will be engaged, and the scenery built for the piece will be used.

Miss Maddern says that the young woman from whose *sobriquet* the title is derived possesses peculiar characteristics that afford novelty of interpretation. *Featherbrain* is a sort of female Lord Dundreary. The piece has many amusing situations, and is said to run along the line of genuine comedy from first to last.

THE ACTOR KEPT HIS WORD.

Richard Foote recently had a novel experience at Plankinton, Dakota. When Mr. Foote arrived in Plankinton from Chamberlain he found that the manager of the Plankinton Opera House had billed his first night's engagement for Richard III., although the actor had given instructions to be billed for *Othello*. He played *Othello*, however, despite the fact that he had been billed for *Gloster*.

At the fall of the curtain he came forward and explained the reason for the confusion and announced that he would play Richard on the following night. The manager of the house thereupon jumped to his feet and an angry debate followed, Mr. Foote declaring

that he would play Richard III. in the Opera House on the following night and the manager affirming that he should not. The audience listened attentively to the debate, but remained neutral and went home when the discussion ended.

But Mr. Foote and his entire company stayed. They camped all night on the stage and when the Marshal came to eject them he was confronted at the doorway with Mr. Foote's brace of mastiffs. No papers were served and the Marshal retired. The company remained in the theatre and Mr. Foote kept his word by appearing in Richard III. that night.

HARRY WATKINS' LATEST BOOK.

Harry Watkins' pen is always busy, and the range of his literary productions is not restricted to subjects of professional interest. Mr. Watkins recently published a strong temperance story entitled "*His Worst Enemy*," and it is having quite a run. General Clinton B. Fisk, the celebrated temperance advocate and prohibitionist, has written the following letter to the author:

MY DEAR SIR.—I want to thank you for writing, and for kindly sending to me a copy of your new story of the great metropolis, "*His Worst Enemy*."

I have read it from beginning to end and aloud in my family circle. I wish it might be thus read in a million homes in this run-cursed land of ours. Your pen ought to be kept busy in just such graphic pictures of real life among the high and lowly. There were many tears in our family group when I read Lilly's quotation from the "*Grandma's dear Bible*," and her prayer for her poor drunken father. These sad stories will continue so long as we can truthfully say, "Shame upon the law that does not raise its strong arm to protect the weak. Why are free governments established if not to defend men from oppression? Why build jails for the drunkard, while the distilleries are left to flourish? Why deplore the effect while the cause is allowed to exist? Only fools would seek to destroy the *Upas* by lopping off its branches—wise men would dig up and extirpate the roots!"

Most wisely said, Mr. Watkins—that is the conclusion of the whole matter. Your story ought to be an immense sale through Pennsylvania. It would make a magnificent campaign document in the great struggle for Prohibition now going forward in that great State. It would give evening entertainments and instruction to the masses at public readings. I shall write about it, and talk about it, and heartily commend it. Again thanking you for giving us this graphic view of the "*Worst Enemy*" of mankind, I am, Faithfully yours, CLINTON B. FISK.

Mr. Watkins is pleased with this very high compliment. He is receiving flattering letters from all parts of the country, and these, he says, have more value in his estimation than the pecuniary success of the book.

MRS. LELAND'S OBSEQUIES.

The funeral of the late Mrs. Rosa M. Leland took place on Wednesday last at the Cathedral in Albany. The capacity of the large edifice was tested to its utmost limits. The Cathedral choir, assisted by the Leland Opera House orchestra, rendered the music, which was impressive and of a high order. Rev. Mr. Hanlon pronounced a eulogy on the deceased, in the course of which he said:

We are gathered here to honor one most esteemed in the community in which she lived. She loved and ministered to those stricken down in the struggle for fortune, and in her character reigned love, charity, and peace. Those in distress were her chief friends, and last Summer she devoted her all to the cause of the unfortunate in a foreign country, and without a penny landed here after crossing the ocean, having given her last cent to aid a stewardess who had ministered to her. This lady, to whose love and charity we here pay tribute, realized that life was a duty, and she died as she lived, struggling, working for us.

The casket was borne by attachés of the Leland Opera House and was preceded by the pall-bearers, Hon. E. A. Maher, Gen. R. L. Ranks, Hon. Erasmus Corning, Messrs. T. O. Roessle, Charles J. Buchanan, H. P. Phelps, T. J. Cowell, James H. Carroll, Col. J. C. Cuyler, and Montgomery E. Griffin. Interment was made at St. Agnes' cemetery.

The floral tributes were magnificent and filled two carriages to overflowing. A large crown of white flowers surmounted by a cross was sent by the Leland Opera House attachés.

Among those present were Dion Boucicault and wife, Dr. Mott and wife, Richard Neville and daughter, Henry Scullen, Rose Coghlan and James E. Wilson.

Mrs. Leland was insured for \$5,000 in the United Council, American Legion of Honor located in this city. The certificate was made payable to Mrs. Leland's mother, who resides at Gloversville. It has not been ascertained whether the death of Mrs. Leland will interfere with H. R. Jacobs' lease of the theatre.

Mrs. Leland's life was an exemplification of open-handed generosity and charity to all. Her theatre was generously offered, times without number for benefits, and not a season went by that she did not tender it freely and even secure attractions for organizations or charities in need of help. The last benefit for which she relinquished her entire share of the receipts was the first night of *Rosina Vokes*' engagement for the benefit of the Women's Diocesan League of Albany. She had also tendered the use of the theatre to the Exempt Firemen's Association for April 21. One of the largest and most notable benefits ever given in Albany was that by Mrs. Leland for the Actors' Fund on January 19, 1888. On that occasion A. M. Palmer, the President of the Fund, thanked Mrs. Leland from her own stage.

LEE AND TUFT'S ENTERPRISES.

"We have done some remarkably good work since the engagement of *The Cavalier* at Palmer's closed," said J. B. Tuft to a

Massachusetts representative the other day, speaking for himself and his partner, the firm of Harry Lee and Tuft.

"In the first place, when *The Cavalier* was presented in Chicago it took so well with the public and the press that no changes were thought necessary. Our experience at Palmer's showed us where changes were necessary, and consequently they have been made all through the piece wherever called for, while the first act has been entirely re-written. A new engagement for the piece is E. A. McDowell for the part played by Mr. Whiffen. We shall open our season shortly at the Hollis Street Theatre, with *Montreal* following. Then we play two engagements in this city, one each in Baltimore, Washington and Brooklyn, and then Mr. Lee goes on to San Francisco to open in the play there, with a company which he will engage on the Pacific coast, at the Alcazar Theatre on June 10 for a run.

"As for Effie Ellsler, whom we manage, her tour is proving to be phenomenally successful. In Denver last week she played to \$5,220, and on Saturday night there she produced a new play by E. J. Swartz, of Philadelphia, entitled *The Governess*, which made a big hit. On April 1 she opens at Los Angeles, and the 8th she begins a five weeks' engagement in San Francisco. While there she will change her bill almost continuously. The first week will be devoted to *Egypt*, the second to *Judge Not*, the third to *Hazel Kriks*, and the two last to plays in which she has never yet appeared. For the fourth week she will be seen as *Ogarita in The Sea of Ice*, and the fifth week as the blind girl in *The Two Orphans*.

SIGNIFICANT FACTS.

One of the brightest ladies on the comic opera stage, Miss Celie Ellis, sends us the following letter, which will be read with interest:

222 WEST TWENTY-THIRD STREET,
NEW YORK, March 13, 1888.

To the Editor of the *Dramatic Mirror*:
SIR.—I have had some experience of advertising, but never until lately used the columns of THE MIRROR. The results derived from the first insertion of my card in your paper now, enable me to testify to my belief that THE MIRROR is the best professional advertising medium.

Facts speak for themselves. The first insertion of my ten-line card brought, in one mail, offers from five well-known managers, while in the next two days came seven other letters making offers or asking terms, all referring to the "card seen in THE MIRROR."

Beside these business communications was a positive avalanche of letters from members of that noble army of enthusiasts, the autograph collectors. I am grateful to the latter for the amusement derived from some of their letters, which were refreshing in their coolness. Two requested photographs, and one gentleman in Wilmington, Del., with charming modesty, specified twelve by seven inches as the size of picture most suitable for his collection, which he says is mostly made up of portraits of those particular proportions. This modest request is impressively backed up by the enclosure of a two-cent stamp! In fact, all these missives were accompanied by stamps (which I receive very gratefully) sufficient in the aggregate to supply me with postage for some time to come.

My card, you will remember, is one of those ordered under the novel arrangement originated by you, by the terms of which professional advertisers obtain \$5,000 accident-insurance during the term of their advertisement.

As I have never before had a policy of any kind, I confess that the novelty of being insured against the different possibilities making up the unavoidable percentage of risk in the constant railway traveling of a professional has a certain fascination, and I have ever before my mind, since I received from you the Preferred Mutual policy, the promises in regard to damages as set forth in your prospectus, so that now, when on the cars, I never feel the brakes suddenly applied in the night or hear a quick, startling shriek from the locomotive without an unaccountably pleasurable thrill, while I make an involuntary mental calculation as to what purchases I should make with \$50, in case of that fascinatingly dreadful "loss of one eye," mentioned in the prospectus, or wonder whether a more thorough smash-up may be about to convert the undersigned into a spot-cash value of \$5,000.

Seriously, though, the advantages of your plan of accident-insurance are so obvious that I am sure a very large proportion of your readers in the profession will avail themselves of the protection afforded by it, especially when they have had time to give the subject a little careful reflection and consideration.

Yours very truly,

CELIE ELLIS.

Miss Ellis' experience as an advertiser in THE DRAMATIC MIRROR is identical with that of hundreds of professionals who regularly patronize its columns. Of course, if Miss Ellis were not an artiste whose services are in demand, she would not have received twelve offers of engagement within three days after the first insertion of a card in this paper. It simply goes to show, as the lady states, that THE MIRROR is the best professional medium for advertising.

We hope, with the utmost sincerity, that no unkind fate will bring about the exchange of one of Miss Ellis' pretty eyes for treasury notes, and we trust that she will pursue her successful operatic career in the full enjoyment of all those members wherewith she was equipped by nature to walk into public favor. At the same time every holder of one of the accident insurance policies issued free by THE DRAMATIC MIRROR to its professional card advertisers will appreciate the mental equanimity to which Miss Ellis so pleasantly alludes.

REHEARSALS of *Jed Prouty* will begin at the Standard Theatre on May 1.

AT THE THEATRES.

LYCEUM.—THE MARQUISE.

Marquis d'Antal..... Herbert Kelsey
 Rodolphe de Chamery..... Henry Miller
 Gaston de Vernueil..... Nelson Wheatcroft
 Brissac..... Charles Walcott
 Martel..... W. J. Le Moyne
 Dr. Rousseau..... Walter Holloway
 Lamelle..... W. B. Ruyton
 Lebrun..... Arthur Allen
 Aubin..... G. F. Platt
 Servant..... W. J. Bonnell
 Helene de Pontange..... Georgia Cayvan
 Countess de Merville..... Grace Henderson
 Mme. de Bernay..... Mrs. Charles Walcott
 Andre..... Dora Leslie
 Gertrude..... Gertrude Wood

The Marquise, which was produced at the Lyceum on Monday, is an adaptation by Louis Nathal of Sardou's *Ferrol*. It will be remembered that the piece was first made known to the American stage by the brilliant stock company of the old Union Square Theatre. The present version differs essentially from the original in the adaptation of the first act, and various subordinate characters have been entirely eliminated for the purpose of condensation.

The plot hinges on a criminal trial. An innocent man is convicted of murder. His friend Rodolphe has been an unwilling witness of the crime, but if he reveals that Martel the gamekeeper, is the real murderer, the latter will expose his clandestine visit to Helen, Marquise d'Antal, from whose apartments he was trying to escape without being noticed. Matters are seriously complicated from the fact that the Marquis d'Antal is the presiding justice at the trial. To save both his friend and the lady's honor Rodolphe accuses himself of assassination and hands his written confession to the public prosecutor, Gaston de Vernueil. The shrewd lawyer suspects that a woman is the cause of this self-sacrifice, and by clever cross-questioning in the private office of the Marquis makes it evident that Rodolphe does not know where he had thrown the murdered man's wallet, which, according to the gamekeeper's testimony, had been picked up in an entirely different direction. Martel is, accordingly, summoned, and believing that Rodolphe has made an accusation against him, falls an easy prey to legal cunning. Ascertaining in time that Rodolphe had revealed nothing he magnanimously holds his tongue concerning the visit to the Marquise. Helen, however, bursts into the office at this juncture, and, in her excitement upon hearing that the real culprit has been found, ejaculates the name of Martel. Her husband insists that she in turn be cross-questioned. The Marquis then tells that she had once been engaged to Rodolphe, and had consented to a clandestine visit because he was supposed to have joined his regiment the day previous. Rodolphe, who was ordered to the front, wished to return her letters and at the same time bid her farewell, as he might fall in battle. His escape had been cut off by a gate being locked, and while waiting to make his escape unseen by the servants, he had witnessed the assault. The Marquis is infuriated at the extent of the confession, but being finally convinced of his wife's purity and that her good-heartedness had led her to commit the indiscretion of meeting Rodolphe, he lectures her for the tardiness of her confession, and winds up by folding the frightened little woman in a tender embrace. The necessity of making Helen's confession public is obviated from the announcement that Martel has strangled himself in his cell.

Cynical observers will of course pronounce this announcement decidedly Gallic, and yet it is by no means inconsistent with human nature. A narrow minded and commonplace man would very likely hide the family skeleton for fear of facing the world. An impulsive, selfish and vindictive husband would seek an immediate divorce. A noble nature like that of the Marquis would be apt to make allowances for a little sentimental weakness on the part of his wife, provided he had full confidence in her love for him and that her honor was unimpaired.

The piece requires for proper interpretation a company of actors far above the average, and the Lyceum company fully met this requirement. There was the uncertainty of a first night performance noticeable at times, but as a whole the representation was characterized by efficiency and discretion. The third act was placed in jeopardy by an overabundance of hysterical sorrow on the part of Andre and Madame de Bernay. The agony is piled on a little too intensely, and thus destroys the intended result. It would seem, however, that with the necessary eliminations and improvements after the crucial test of a first night performance that *The Marquis* might serve the purpose of entertaining the patrons of the Lyceum Theatre, who crave the excitement of a refined society drama.

Herbert Kelsey was seen to great advantage as the Marquis d'Antal. His judicial bearing, offset by occasional lapsing into martial tenderness, was ably carried out. Henry Miller was at his best in eloquent passages when he dropped his customary eloquent mannerisms. He looked handsome and audacious as Rodolphe, and will be more of a success in the role when he substitutes naturalness for strained artificialities

of speech and gesture. The Gaston Dr. Vernueil of Nelson Wheatcroft may safely be pronounced a masterly character sketch. The cool legal methods of a public prosecutor were aptly reproduced. Charles Walcott as Brissac also contributed an excellent bit of comedy work and provoked hearty laughter, as a cranky juror. W. J. Le Moyne, however, as Martel, the criminal game-keeper made the hit of the evening. The artistic intensity of his work stood in strong contrast to his usual geniality, and proved his histrionic versatility and remarkable efficiency beyond a doubt.

Georgia Cayvan played the trying role of the Marquise with effective discretion. Her emotional work elicited loud applause. Grace Henderson endeavored to subdue her accentuated delivery in the light comedy part of the Countess de Merville, and was partially successful. Mrs. Charles Walcott as Madame de Bernay, looked a trifle maternally for the sister of Rodolphe, but with the exception of the hysterical scene alluded to above acquitted herself with credit. Dora Leslie is unquestionably gifted with good looks, but her impersonation of Andre, sister of the accused, was overwrought. Her anguish on that account escaped the intended dramatic effect. It was evident, however, that Miss Leslie was extremely nervous, and will presumably improve with additional performances. W. Whittlesy, who assumed the minor role of Lamelle, looked the dandy to life, but should acquire greater ease in the manipulation of his arms and the various attributes he assumes. The other minor roles also received competent interpretation. The scenery was realistic and in good taste. It seemed somewhat out of keeping to have a substantial grate fire in the parlor of the Marquise while two large exits into the open air remained unheated. It also seemed an anomalous place for secret revelations, but we suppose this must be overlooked in order to produce a picturesque background. It was evident from the slamming of the side doors that the establishment employed real carpenters, and all the settings showed that Messrs. Frohman and Belasco are falling in line with the realistic tendency of the age.

WINDSOR.—LIGHTS AND SHADOWS.

H. C. Kennedy's company presented *Lights and Shadows* of New York at the Windsor before a crowded and delighted house on Monday night last. This strong, sensational melodrama was presented at the Windsor on its opening in August last, when it made a great hit, which is being repeated. The company has been carefully selected, and is exceptionally well balanced and capable. May Newman made a pronounced success as Helen Elton. Phoebe McAllister, who erstwhile antediluvian in the stellar regions, gave a very satisfactory delineation of the dual part of Mother Mag and Madame Gerrard. Miss McAllister was very effective in the scenes where the old harpist Mag curses the son of the man who betrayed her. Bessie Roberts looked pretty as Kate Stanhope, and Ida Jefferys as Mrs. Blucher looked charming enough to captivate the older Weller, who had an antipathy to "villains." Frank Roberts as Mark Milburn gave a fine delineation of the character and received several curtain calls. H. S. Duffield as the gilt-edged villain Max Wilton, was so effective that he was roundly hissed. Harry Carter, David Hanchett, Ed. H. Carroll, C. F. Gotthold, Joseph Conyers, W. S. Doyle and Clarence Moor were capable in the parts allotted them. Mrs. James Brown-Potter next week.

NIBLO'S.—A DARK SECRET.

The popular aquatic melodrama, *A Dark Secret*, was the piece played at Niblo's on Monday. There was no material change from its original presentation except that some of the scenery has become shabby. Edna Carey was as usual, well received and called before the curtain for her performance of May Joyce. Belle Stokes played Nellie with grace and feeling. Belle Stoddard as the gypsy girl was animated and natural. Gabrielle de Sault gave a good rendering of the role of Emile d'Estere. The male cast as a whole was satisfactory, although in more than one instance there was a disposition to gag cheap patriotism for the benefit of the division of the upper circle. Jonas Norton was well played by Joseph L. Mann. Hudson Linton was clever as Stephen. Clarence Hastings played Martin Brucke ably. H. E. Jones as Charles drew a cross caricature of the English University man which was amusing from a certain amount of clown business in it, but which as a character study has its foundation in imagination only.

GRAND.—THE IRISH MINSTREL.

The friends and lovers of pure Irish comedy filled every available space at the Grand Opera House last Monday evening. Not only were all the seats filled but the "standees" were six rows deep. The play was *The Irish Minstrel*, by the late Fred Marston, and the star W. J. Scanlan.

The piece tells an interesting Irish domestic story set in a rosy frame and it never fails to win the sympathy and approbation of the

audience. Mr. Scanlan as the minstrel introduced many of his popular songs and kept the house in good cheer. Robert McNair made an excellent Morris Cregan. Thaddens Shine as Matt Dougan displayed his capability for painting a villain in dusky hue. Edward R. Marsden as Dan Cregan and J. O. Le Brasse as Robert Wynbert were satisfactory. Mattie Ferguson proved an attractive Nellie Cregan. Irene Avendale a vivacious Maggie McKay and Millie Sackett a humorous Widow McKay. Next week *The Corsair*.

THIRD AVENUE.—HOODMAN BLIND.

Jacobs and Hickey's *Hoodman Blind* company began a week's engagement at the Third Avenue on Monday. The company is an excellent one and gave a very creditable performance. Eva Mountford as Nance Yeulett and Jess displayed considerable versatility. Hamilton Harris as Jack Yeulett was manly, earnest and intelligent. Harry Rogers as Ben Chibbles became a favorite with the audience at the very beginning of the play. Carrie Elberts as the little street waif was decidedly clever, and Elmer E. Grandin, Thomas Fitzgerald, J. E. McGregor and Agnes Roselle were capable and painstaking. Next week *Peck's Bad Boy*.

THALIA.—ROMANY RYE.

The *Romany Rye* packed the Thalia on Monday with an audience that seemed delighted with the performance. The prominent members of the cast were James Tighe in the title role, who gave a good performance; J. U. Randal as Philip Ruyton, Louise Calder as Gertrude Heckett and Kate Singleton as Mother Shipton. The piece was well staged. Next week, Martin Hayden in *A Boy Hero*.

PEOPLES.—THE STOWAWAY.

The *Stowaway* was seen at the Peoples' on Monday by an immense and delighted audience. The company, which included such well-known people as Harry Hawk, Mand Lynch, Marion Elmore and Helen Weathersby, gave a strong representation to the piece. Next week *Held by the Enemy*.

AT OTHER HOUSES.

Little Lord Fauntleroy is still the centre of attraction at the Broadway, where Little Elsie and Tommy Russell divide the honors evenly.

At the Casino, *Nadji* is being given nightly to good-sized audiences, and the opera shows no signs of losing in attractiveness.

Drifting Apart is in its last week at the Fourteenth Street. On next Monday evening *The Paymaster* will be given a special production, with new scenery and a strong cast.

The 500th performance of *Evangelina* was given at the Star Theatre on Monday night, the event being celebrated by the distribution of autograph albums.

Boccaccio's tawdry strains delight hundreds at Palmer's nightly. All the fun possible to be got out of the opera is extracted by comedians Happer, Bell and D'Angelo, and the musical portion of the work is not neglected.

Another entertaining vaudeville bill was presented to the patrons of Tony Pastor's Theatre on Monday night.

Now that the mechanism of the horse-race in *The County Fair* at Proctor's Twenty-third Street Theatre is running smoothly the audience appreciate that portion of the entertainment much more than they did. Neil Burgess is in his element as Abigail Prue, and the performance goes with a vim.

Captain Swift is successfully running out the season at the Madison Square, where *Leot* has not interfered with the attendance.

The O'Reagans at Harrigan's will be replaced to-morrow (Thursday) evening by McMooney's Visit, rechristened 4-11-44.

Kellar continues to draw large audiences to Dockett's with his interesting exhibitions of magic.

SOME NEW THEATRES.

Mansfield's Memorial Hall and Library at Mansfield, O., which will cost when finished \$75,000, will be an ornament to that city. This structure is being built by the city of Mansfield and it will contain a ground floor theatre with a seating capacity of 1,500. The stage will be large enough to produce any spectacular piece or attraction having much scenery. The Opera House will be a modern and complete theatre in every particular, with comfortable dressing-rooms, furnished with hot and cold water, while the building will be heated by hot air. The theatre will be finished and ready to be leased to some responsible, enterprising manager by Aug. 1. Oscar Cobb, of Chicago, is the architect.

The new theatre at Denver will be called the Metropolitan and will occupy a space 125 x 100 feet on the corner of Fifteenth Street and Cleveland Place, on property purchased from J. J. Riethman for \$75,000. English money to the extent of \$500,000 will be used in its construction, and while the enterprise is entirely English, English plans, etc., several Denver men will be connected with the company. The auditorium will have a width of nearly 100 feet, and the proscenium arch fifty feet. There will be three galleries and the

entire seating capacity will be about 3,000. The exits will be such that the building can be emptied in five minutes, though every precaution will be used to guard against fire. The interior decorations will be nearly, if not quite, as fine as the celebrated Tabor itself.

SOME ENGLISH OBSERVATIONS.

John T. Sullivan, who arrived from England last week after an absence from these shores of some ten months, narrated to a *Mirror* reporter some interesting impressions and observations made in the tight little island. Mr. Sullivan said:

"My trip was a remarkably successful one, both socially and professionally. These stories of a feeling in England prejudicial to American actors are not true. They may object a little to what they call the American accent, but when any merit is presented there is no audience quicker to respond to it than the English. In fact, I have never met with a warmer audience. Take Miss Sheridan's hit in *A Parisian Romance*. She had only a small part, and no one knew what she was going to do, yet she made an instantaneous hit. It was the same with Maud White in *The School for Scandal*. She scored heavily, and Hawkins and Crompton—in fact all the company—were well received.

"But it is in the social element that England stands preëminent. Money there will never gain an entrée in the higher circles of society, though talent and merit unquestionably will in every case. Another thing that almost spoils an actor who goes to England and returns, is the fact that over there he does not have to pay for the clothes he wears on the stage. Here, as you know, we go haphazard—everyone for himself. Buy your own dresses and shoes, and arrange things yourself. It's different there. On the occasion of a new production the actor is sent to the wigmaker, the shoemaker and the costumer, and the bill is met by the manager. Besides that a dresser is furnished to the leading people. The contrast in this respect over here is rather painful to contemplate.

"To offset this, though, there is the reduced English salary, but a first-class actor commands as high a salary there as he would here. Take Arthur Roberts who plays *Faragis* in *Nadji*. He is the Francis Wilson of England and his salary equals that of the latter. Another thing to be taken into consideration when talking of salaries on the other side is the fact that actors there are paid for six night performances. For every matinee they are paid one-sixth of their regular salary extra. This is a very great help, more so than you might think, because actors are always in demand there for productions of new pieces at matinees. The critics in London are very honest and straightforward in expressing their opinions and they are very just. The reputable press doesn't care of what nationality you are so long as you are a good actor. As you know we played in the old comedies after Mr. Mansfield's illness, and we were very glad of the chance it gave us to show them what we could do, the papers agreeing that the company was equally at home in drama, tragedy and comedy.

"When I left the principal topic of discussion in London, both theatrical and otherwise, was the *Irish* case, and the greatest things as far as the drama was concerned was Irving's *Macbeth*. I am glad to see that Mansfield's *Richard* follows next in importance. Mr. Mansfield's lease of the Globe lasts until Dec. 1, but he will return to America to play here next season. There is not great money in London for an American attraction. The expenses are frightfully high, and a production to attract any attention whatever must be on a very grand scale. The theatres are good-sized, and there ought to be big money in them, but the cheaper portion of the house—the pit and the gallery—is fully two-thirds of the house.

"To give you an idea of the way in which the pit controls the house, let me tell you of a fact regarding the opening of the new Court Theatre, under Mrs. Woods' management, lately, which I have not seen in print. Owing to some trouble over the lease the pit was very small and the entrance to it very narrow. On the opening night it was evident that the occupants of this part of the house found the accommodations not at all what they expected, for there was no great noise in the pit before the curtain went up, and when it did rise there was a perfect uproar. Not one of the actors could go on with his part, the pitteers shouting for an explanation from the manager. Finally the curtain had to be rung down in order that the manager might come out, explain that the bad accommodations were unintentional and that he would rectify them in the near future.

"As regards my future movements, all I can say is that I know I am to play in Robert Elmore for the rest of the present season. After that, although I have received several offers that are most flattering, I have not decided what I shall do."

EDNA CAREY has signed with Gustave Kahn for the leading part in *Hands Across the Sea*. The tour will begin in Brooklyn on Sept. 25.

OBITUARY.

DANIEL J. MAGUINNIS.

Another popular actor has joined the majority. Daniel J. Maguinnis died at his home in Boston, on Monday last, after a short illness. His last appearance was at the matinee in the Brooklyn Park Theatre during Margaret Mather's engagement two weeks ago. Mr. Maguinnis recently lost his wife and only son and this doubly sad bereavement undoubtedly contributed to his death.

Daniel J. Maguinnis was born in Boston in 1834, his father being a building contractor. While yet a schoolboy he made his debut as a singer in the famous Morris Brothers' Minstrel Troupe. Subsequently he became a stage carpenter in that establishment, but in a few years he went on the stage again, and in 1862 made a great hit in singing "Pat Malloy" which was then new. In 1866-67 he was a member of the theatrical company headed by Dan Bryant. In 1871 he became a member of the stock company at the Boston Theatre, where he remained for ten years. Among his best impersonations were the First Gravedigger in Hamlet and various Shakespearean clown parts, Isaac of York in Ivanhoe, the Jew in The World and the Major in Kit. He played Dominic Sampson to Charlotte Cushman's Meg Merrilies, and was a notable Touchstone. Some years ago he caught the starring fever, and made an unfortunate venture in a play written for him. He then returned to the Boston Theatre.

At a special meeting of Edwin Forrest Lodge No. 2 Actors' Order of Friendship held at their rooms, Broadway Theatre building, yesterday (Tuesday) afternoon at 3 o'clock for the purpose of taking suitable action in regard to the death of their late Brother Daniel J. Maguinnis, a large number of the brethren gathered to show respect to the memory of the deceased. President Louis Aldrich telegraphed to Harry McGlen of the Boston Theatre to purchase a floral tribute in the Lodge's name, and John B. Mason and Louis Harrison, both members of the lodge and now playing in Boston, were notified by telegraph that they had been appointed a committee to attend the funeral.

The following resolutions were unanimously passed:

WHEREAS, It has pleased the Supreme Power to call from the activities of our Order of Friendship to the repose of death, a brother who had endeared himself to our friendship through his love of honor, union and justice, his manly course of life before the world, and that true respect for all the social laws which make the perfection and beauty of our national happiness, and

WHEREAS, We deeply deplore the loss to our Order and to the lovers of dramatic art, and sincerely sympathize with the bereaved family of our deceased brother, Daniel J. Maguinnis; therefore, Resolved, By the Actors' Order of Friendship, assembled in the Edwin Forrest Lodge, of which he was a charter member, that we tender to his bereaved family our sincere and heartfelt condolence for their loss.

Resolved, That we hold the life and achievements in art of our deceased brother, Daniel J. Maguinnis, to be a beautiful illustration of the energy, perseverance and endurance of a good American citizen and a true friend and brother.

Resolved, That a copy of these resolutions be spread upon the minutes of the Edwin Forrest Lodge in memory of the deceased, and a copy of the same forwarded to the family of our late brother, as an expression of our sympathy with their loss.

At the next stated meeting of the Lodge, which will take place on the afternoon of April 7th, President Louis Aldrich will deliver a eulogium in memory of the deceased brother.

ROBERT GRAU'S ENTERPRISES.

Robert Grau will conduct some very important Summer opera organizations. On May 6 Mr. Grau will open an eight weeks' season of comic opera at the New Standard Theatre, at Philadelphia, with a grand revival of Olivette. The principals in the opera will be Ida Mülle, Marie Bell, Julia Earnest, George Paxton, Alexander Bell, C. W. Butler, Kirtland Calhoun, Wallace Bruce and others now in negotiation.

On May 20 Mr. Grau will inaugurate a ten weeks' season at the Theatre Comique, Harlem, with a large and complete company, and on the opening night Mr. Grau's version of Boccaccio will be presented. For the Harlem season the following engagements have been made: Eva Davenport (the Australian prima donna), Blanche Chapman, Alice Hosmer, Alice Butler, Ellis Ryse, Arthur H. Bell, Signor Roselli, H. L. Rattinberg, W. T. Gauntt. The chorus has been secured for this company, and will consist of entirely new people. The musical director is Mr. Fred Perkins.

On June 3 Mr. Grau will commence a ten weeks' season of standard and comic operas at the great Exposition Hall, at St. Louis, arrangements having been made with the Board of Directors for opera on a larger scale than usually given by Summer opera companies. Next season Mr. Grau will have but one company and it is his intention to make it the best of its kind in the country. It will present but one opera, Queen Indigo, which is an American adaptation of Strauss' first and great success, La Reine Indigo, and is considered to be the waltz King's most melodious work. It ran for nearly two years in Paris at the Renaissance Theatre, and in Vienna was the distinguishing feature for several seasons. In its score are originally written five of the composer's best known waltzes: "The Blue Danube," "1001

Nights," "Wine, Woman and Song," "Vienna Bon-Bons" and "Cagliostro." The costuming will be of the most elaborate description.

GRATIFYING PROGRESS.

There is a gratifying increase of Fund members to report this week—a larger list of new names to present, in fact, than usual. The steady accessions which have resulted from THE DRAMATIC MIRROR's appeal in behalf of this worthy object are a source of genuine satisfaction to all concerned.

On Tuesday Miss Rose Levere called at THE MIRROR office and made a payment of \$50, which entitles her to a life membership in the Fund. She makes the fifteenth life member secured in two months.

The St. Felix Sisters and their mother send across from Liverpool the annual dues for one year. They write that they would have joined earlier, but on the Continent there was difficulty in transmitting money, and they waited until they reached England. There are altogether ten new annual members to be recorded. The complete list for the week is as follows:

ROSE LEVERE, (Life)
CHARLES E. LOUIS,
FRANK ROBERTS,
TAYLOR CARROLL, (2 years)
HENRIETTA ST. FELIX,
JOSEPHINE ST. FELIX,
CLEMENTINE ST. FELIX,
FRANK A. TANNEHILL,
MRS. FRANK A. TANNEHILL,
WILLIAM J. JOHNSTON.

Sixty-five annual members have thus far joined in response to THE DRAMATIC MIRROR's appeal, published in January. The amount accruing to the Fund from these and the life memberships reaches \$886.

We take pleasure in giving space to the following communication from Mr. Richard Marston, which is self-explanatory:

PALMER'S THEATRE, March 16, 1888.

My Dear Mr. Fiske:

I send herewith the sum of \$50 for my annual donation to the Actors' Fund, being the yearly increment of the sum I set apart last year for that purpose in the hope that others might be encouraged to take similar measures in the time of their prosperity. I am exceedingly glad to see that your public appeal in the same direction of thought has borne so excellent fruit.

I also enclose \$5 for the Fund, a first annual payment in accordance with the wishes of my deceased wife, who for some time felt the keenest interest in the Fund's good work, and who was only prevented by indifferent health from taking very active personal steps to advance the cause. One of her latest and most solicitous directions was that I should not omit to pay that sum yearly to the Fund in her memory, and it does not need expression that I shall fulfill her wish.

Very truly yours, RICHARD MARSTON.

POWDERS AND GREASE-PAINTS.

Powders and grease-paints are so cheap and so conveniently put up that few professionals care to go to the trouble of preparing their own. However, all the goods of this class on the market are not pure. Chemical analysis has demonstrated that many of them are injurious to the skin, if not actually poisonous, containing as they do lead and other dangerous substances. The subjoined recipes, which are given by *Medical Classics*, a reliable medical journal, may prove useful to those players who wish to know just what they are using, and for that reason we reproduce them.

The method followed in the manufacture of theatrical face paints is to make a dry powder somewhat darker than the desired tint, and then thoroughly mix the powder with some bland unctuous substance, suitably perfumed. For this purpose sweet almond oil, benzoated lard, petrolatum or cocoa butter may be used, or, in fact, any agreeable unctuous vehicle, but the last-named is one of the best. For some effects the dry powders alone are used. The following are eligible formulas:

WHITE POWDER.

Powdered venetian talc, 100 grams.
Bismuth oxychloride, 50 grams.
Carmine, 0.05 grams.
Oil of bergamot, 10 drops.
Oil of neroli, 2 drops.

RED POWDER.

Powdered venetian talc, 100 grams.
Carmine, 2.5 grams.
Water of ammonia, 20 grams.

Digest the carmine in the water of ammonia until dissolved, mix the solution with a portion of the powdered talc and this with the remainder, and dry by exposure to the air.

RED PAINT.

White meal, 27 parts.
Powdered talc, 12 parts.
Carmine, 2 parts.
Water of ammonia, 10 parts.
Olive or sweet almond oil, 41 parts.

Dissolve the carmine in the ammonia, add the talc, mix thoroughly, then add the meal and the other ingredients and dry by exposing to the air.

BLACK PAINT.

Best lampblack, 4 grams.
Cacao butter, 6 grams.
Oil of neroli, 5 drops.

Melt the cacao butter, add the lampblack, and while cooling make an intimate mixture, adding the perfume toward the last.

WHITE PAINTS.

I. Mix the finest zinc white with sufficient purified lard to make a stiff paste; if desired, sufficient carmine may be added to give a flesh tint. This is sometimes called Rachel white.

II.

White meal, 6 parts.
Olive or almond oil, 6 parts.
Powdered talc, 3 parts.
Oxide of zinc, 1-2 parts.

III.

Oxide of zinc, 10 parts.
White wax, 4 parts.
Sweet almond oil, 10 parts.

BROWN PAINT.

A brown face paint may be prepared according to this last formula, substituting finely levigated burnt umber, sienna or similar earth for the lampblack.

The cost of the paint can be reduced con-

siderably by replacing the cacao butter with some cheaper base, but the results are not apt to prove so satisfactory as with the cacao butter itself.

THE COUNTY FAIR'S SUCCESS.

For the first time since the production of The County Fair, with Neil Burgess as Abigail Prue, at Proctor's Twenty-third Street Theatre, the machinery in the horse-race scene worked perfectly on last Wednesday night. When the three horses were running at full speed on the revolving stage and the scenery showing the surrounding country was put in motion at the same time, the enthusiasm of the audience rose to fever heat, and at the conclusion of the race there was wild cheering.

"It was the funniest thing you ever saw to watch the audience," said Mr. Towers, Mr. Burgess' manager, to a *Mirror* reporter. "They stood up in their seats and yelled and waved their handkerchiefs as though they were crazy. Really, I've never seen more enthusiasm at Jerome Park, Monmouth or Coney Island. Now that the machinery is moving along smoothly it takes twenty minutes longer to finish the play. The piece seems to have struck the theatregoing public of New York in the right place, for we have yet to see the first performance given to less than \$1,000 in the house."

GLEANINGS.

WILLIAM J. JOHNSTON, who for two seasons has been leading man of the Prescott-McLean company, leaves that company the latter part of this week at Staunton, Va. "On the 16th inst.," writes Mr. Johnston, "we opened at Charleston in Romeo and Juliet, and in no boastful spirit I can say I made a pronounced hit as Mercutio. The next night an Icilus I did the usual business with Miss Prescott (Virginia) but she claimed she had changed one of my movements, and fined me \$5 for not following her instructions. I refused to submit to the fine and gave two weeks' notice. The notice was accepted, but my fine was deducted. Is this just? I have known Miss Prescott to fine a poor fellow, whose salary was only \$20 a week, \$10 for a most trivial cause. When fines are imposed out of malice and for no justifiable reason except to get rid of a person, who can hold his own before the public, I do not think they should be tamely borne."

J. H. HAZLETON reopens with *Kentuck* in Paterson, N. J., on next Monday night. From there he goes to St. Louis and Kansas City and thence to San Francisco. Harry Colton has been engaged for the part he created in the original production.

PHIL GOATCHER is painting the asbestos curtain which is to be placed in the new Union Square Theatre. It imitates tapestry.

JOHN A. STEVENS is hard at work on a new play entitled *Breach of Trust*, and has just completed his novel, "The Unknown," founded on his play of that name. The book will be issued next month.

CHARLES FOX, the scenic artist, who has been quite ill, is recovered and ready for work.

WILLIAM B. GROSS has been engaged by Gus Pitou as representative of Robert Mantell. Mr. Gross is an able executive officer, and the next will be his third season with this star.

LESLIE GOSNIN is receiving commendation from the Minneapolis papers for his work as Wilfred Denver in *The Silver King* at the People's Theatre there.

On Thursday last while Corinne was playing Monte Cristo, Jr., at H. R. Jacobs' Academy of Music, Chicago, she was astonished on stepping into the jeweled cave in the second act, to find a magnificent diamond pendant, bearing a small card, "To Corinne, from H. R. Jacobs." She proceeded to wear it, amid the enthusiastic plaudits of the audience. The gift is valued at about \$20,000, the center diamond, which weighs forty-two and a half carats, having cost \$15,000 in Paris.

MAGGIE MITCHELL in her new play *Ray*, played at Utica on last Thursday night to the largest house of the season, the receipts being nearly \$1,200.

Two afternoon performances will be given for the benefit of the Actors' Fund this week. One occurs on Wednesday at Memphis, Tenn., by courtesy of Frank Gray, manager of the new Memphis Theatre, Annie Pixley, Robert Fulford and the members of the Annie Pixley company. The other will be given on Friday at Hartford, Conn. P. F. Proctor has generously offered the use of his Opera House for the occasion, and E. J. Hassan and the members of his One of the Finest company have volunteered their services.

A PARTY of 250 children cared for by the United Hebrew Charities will witness Little Lord Fauntleroy at the Broadway Theatre this (Wednesday) afternoon.

THE Lights and Shadows company will close its season at the Windsor Theatre on Saturday night.

NELLIE HAMILTON has left One of the Finest to join Edwin Mayo.

FIVE new members were elected at the regular meeting of the Actors' Order of Friendship at the rooms in the Broadway Theatre on Sunday last.

WILLIAM A. COURTLAND, who has won praise for his work as Marcellus in *Theodora*, has not yet signed for the remainder of the season.

W. O. WHEELER, who was in the city on last Monday, started West the same day to make the preliminary moves for the production of *Con Conroy & Co.* by Dan Sully and his company. The scenery for the production is being built at the Armbruster studio in Columbus, Ohio.

A. M. PALMER is confined to his house, suffering from a severe cold.

R. M. HOOLEY, who has been here for the past week, will return to the West shortly.

ANNA O'KEEFE, under-study for Pauline Hall appeared as Ethel in *Nadji* all last week, and acquitted herself remarkably well. Miss O'Keefe is a graduate from the amateur stage.

FRANK A. TANNEHILL, who has just closed a twenty-six weeks' season with Louisa Arnott, was presented before leaving with a Knights of Pythias badge by the members of the company.

E. H. VANDERVELT, of the Robert Elmore company was presented on Thursday last with a son that weighed only four pounds. The little fellow is perfect physically, has good lung power and can be held by the father in the palm of his hand.

JUDGE LAWRENCE of the Supreme Court has granted an injunction against all persons doing business under the name of the Central Lithographing and Engraving Company, except Julius Bien and Co., who are the proprietors.

THE sale of the Third Avenue Theatre lease-hold, which was advertised in THE MIRROR to take place on the 18th inst., has been adjourned to April 1. R. W. Cohen, the attorney for the plaintiffs, states that the postponement was had in order to give an opportunity for several possible out-of-town purchasers to be present.

J. CHAS. DAVIS, the business manager of the People's Theatre, was confined to his room several days last week with a severe cold.

GUS PITOU was elected a member of the Paradise Fin and Feather Club on Tuesday night.

MRS. LANGTRY left for Philadelphia yesterday, and opened in the evening at the Walnut Street Theatre.

THE Fugitive closed season last Saturday night in Philadelphia.

JOHN WILD, in *Running Wild*, played a remarkably successful week in New Orleans, the press having nothing but favorable notice for both star and play.

ARTHUR REHAN's Company will close its season in Troy on April 6.

It is reported that Ted Marks will shortly marry Helen Marlborough, a member of the Evangeline company.

HELEN BLYTHE, who has received a number of offers within the last month, will probably accept one to go to Australia.

J. F. BRIEN has been engaged to play one of the principal roles in Charles Stow's new American play *An Iron Creed*. He will also soon be seen as the clergyman in *The Noble Son*, when that play is produced at Nible's.

THE annual benefit to Harry Sanderson Mr. Pastor's popular manager, will take place to-morrow (Thursday). The long array of volunteers assisting includes some of the best vaudeville artists on the stage.

LITTLE John T. McKeever, a son of Joseph McKeever, is a musical prodigy. He is only three and one-half years of age, yet he plays the violin with much skill. The little fellow will make his first public appearance on April 20.

KLAW AND ERLANGER will move from their present quarters to 25 West Thirtieth street to-morrow.

HARRY HANLIN, the Chicago manager, is in the city.

KLAW AND ERLANGER have made arrangements with J. C. Stewart to arrange the tour of the Fat Men's Club.

BOOTH AND BARRETT will play a week's engagement at the Amphion Academy, Brooklyn, next week.

HONOR BRIGHT, by Mrs. Allen Arthur, will be given its first presentation at the Madison Square Theatre to-morrow (Thursday) afternoon.

THE He, She, Him and Her company with George H. Adams, supported by Tom Hannon, Samuel Bernard, Edwin Mayo and the regular company of comedians and vocalists, is to play an engagement shortly at the Globe Theatre, Boston. From there they go to Col. Sinn's, Brooklyn; Baltimore and Washington to follow. California will be played during the Summer.

G. STUART BRODOCK, the light comedian of Gus Stevens' company, was called suddenly to his home at Rome, N. Y., by the death of his father, Hon. Chauncy Brodock. Mr. Brodock will rejoin the company in Chicago on Monday next.

MR. AND MRS. CLINTON HALL, of the Ranch 20 company celebrated their silver wedding while on tour with that organization at Dover, N. H., on Thursday last. They received a large number of costly and elegant pieces of silverware from the members of the company and an enjoyable evening was spent by those in attendance.

CHARLES MORTIMER has been obliged to temporarily abandon the production of his new play *America*, which was to have been brought out at the Windsor in April. Mr. Mortimer had some excellent week stands booked but the complete failure of the comic opera *America* caused so much misapprehension among managers that it was impossible to fill the intervening time to advantage.

BOOTH AND BARRETT are doing splendid business in New England. The total receipts for last week were \$49,427. At New Haven the receipts for one performance were \$3,344; Holyoke, \$3,439.50; Springfield, \$4,107.

KLAW AND ERLANGER have purchased from Jessop and Teal a half interest in their new local play, *The Coston Light*, which they intend to produce next season under the personal direction of Ben Teal. The piece is said to contain many startling and original mechanical effects. Every piece of furniture used in the play will be manufactured expressly for it, and the scenery will be as magnificent as money can make it. The play will be produced at one of the New York theatres next season.

THE ACTRESSES' CORNER.

Some time ago Polly made a few remarks about the troubles into which girls get through woeful ignorance of certain possibilities that stage life particularly almost makes probabilities.

I was moved by a genuine conviction that much distress, much error, much wrong, even, might be avoided if girls who faced life on the stage were given a hint as to certain social, sentimental and syn-pathetic complications liable to arise in that life.

I did not mean to shout or proclaim anything wild and dreadful. I really felt in a comfortable, cosy, confidential sort of mood, but I have evidently been overheard and more than one has rushed upon me with reproof and condemnation for "stirring up" such a subject.

I have my fighting jacket on now.

Girls are allowed to grow up in such a state of native ignorance that it's a wonder they ever get through life at all, without doing themselves more harm than they do and without working more mischief for other girls and other girls' brothers than they do.

When a young woman takes her life into her own hands—because she wants to, or because she has to—she is very promptly obliged to get rid of a lot of pretty cobwebs that her girlish upgrowing has woven in her brain. "Business" is not another name for equity and honor—that's a hard thing to learn, but she is less a fool when she has learned it, isn't she?

To be sure it has shaken her virgin confidence in the world, but one sigh and thinks—"That's the penalty of going forth into the battle as do your brothers." If a girl is going to fight she must wear a shield. Of course she is usually sent forth—or seriously sails forth—armed in ignorance, innocence and girlish confidence in all things.

That is very pretty. Either she goes under at once or flies panic-stricken back to the safety she left or is gathered into some big soldier's arms and carried away from the fighting, or takes to herself the armor men wear since she has to fight a man's fight, and wears it bravely, though like enough it is heavy and hurts, and even may rob her of some womanly grace and beauty as did the shields the Amazons wore of old.

I will not dare say woman is best in her own quiet kingdom. Very few of us get a chance to try, but I will dare say we must not shrink and we need not if either because we must or we wish, we find ourselves in the world shoulder to shoulder with men—fighting with men for bread and butter and fame, looking forward, as men may, to green pastures of rest which our work shall earn, not back to meadows of idleness which had been ours by right of sex.

But, we must take with us something better and more intelligent than mere enthusiasm, and a stronger shield than confidence in all things, if to wear the shield we must use the knife—well and good. Let us use it.

A girl who has no idea of her own power for good and ill, who does not realize that she holds that two-edged sword which cleaves her way to anything and all things, which should, of course, lie in its pretty scabbard and never be used or discovered even by dainty-shielded womanhood, but which in the face-to-face fight with the world we must use and understand—she who carries it without sense and thought will do well if very soon, no blood but her own stains the two edges.

I don't mean to get behind metaphorical fences in this matter.

I mean to say plainly that if a girl has to clear her head of a lot of idiotic high-flown impractical, very pretty and womanly notions when she faces life as it is, so, too, must she clear her heart of hopes and fancies and dreams and blind confidence and faith.

It's all a pity—I grant that to anyone.

It's all an open question whether the best womanhood can only walk into life if it shall pass through such ordeal, or whether best womanhood can only attain its crown in another way altogether. After all, we have often no choice, or we have to plunge into the fight and chance our crown—chance having our head knocked off so that more or less we won't wear the crown if it does come quite as well as some might. We have to chance that, and it's a pity, I grant anyone that.

Still there is always a penalty to pay!

Why, put Marjory to playing the guitar in a rose-bowered garden—even her pretty pink fingers must, if her music is going to be worth the playing, harden a little.

I would drink down my whole bottle of ink, swallow my pen and eat all my paper before I would write a word of all this for such girlish eyes as have no need for knowing.

But we hard workers must put aside many things. With a sigh no doubt, with a tear very likely, a couple of years on the stage and we find ourselves grown very gentle to the children that we chance to meet. The school-girls in the cars appeal somehow to us, and we catch ourselves hoping that they may have no need to face the glare there is in the world which chases all the sweet shadows out of such eyes.

We reach out our hand to touch the

tumbled hair of some child that passes us in the street, or let it rest a moment under a round, smooth baby chin, to lift its grave eyes to us, and somehow it all means something to us more than it used to.

We used to have a half contempt for "peach bloom," but we have not now.

We know, and we are glad to be sure of it, that the pretty softness may be rubbed off from as sound and sweet a fruit as ever took velvet shades in the light, but we say to ourselves that the velvet bloom is lovely, and that, had we our will, it would please us better to take an extra hard knock or so rather than see such bloom touched needlessly.

Such consideration, however, for those who must live their own lives in the crush and pressure of work and worry is worse than senseless.

Yet some one tells me that I am to blame for having spoken to workers in my own field of the ditches that I know lie there.

"They might never have seen them—why put the idea in their heads?"

Bah! We are to go wandering around and learn there is a ditch by stepping into it!

It is such a beautiful thing to see a girl marching serenely among pitfalls, her eyes upon the stars, that it's a pity to direct her attention to her feet!

Besides a woman cannot slip without dragging other people down.

Therefore, if she joins the on pressing throng, for the sake of those about her and behind her, as well as for her own sake, she must learn where and how to put down her feet.

If all this means that we must learn much that is hard to learn, much that takes heart, and hope, and faith out of us—it can't be helped.

I have as little respect for the girl who shrinks at or who will not learn, as I have for the woman who seeks to pretend ignorance the world has, and should rob her of—or who cannot meet all eyes with her own clear and pure as a woman's should be—even if sadder and more grave than they were before life had taught its lesson.

If a girl's life lay in my hands I should, if I could, let it grow sweetly and gently among flowers and birds and country quiet.

She should read pure books and her own dreams should form her life.

I should teach her that womanhood was sacred and that it set a solemn seal of royalty upon her soul.

I should teach her that in manhood lay strength and truth and God's own nobility.

I should pray that the first lips that ever touched the budding life should wake the rose to all its beauty, and that life might bring her nothing more, no question, no doubt, no thought but that all lives were like hers.

I should take him out with a large-sized club. I should tell him he had a wife who had grown into womanhood, as ideal womanhood should, and that, if the charm of the heaven-spell upon her was ever broken, I should murder him in cold blood.

Then I should go home and wait for the time when a girl's heart should be broken, nor cease to expect the coming of the evil hour till she should die and for this life be safe.

If I could not let her grow up so according to the gentle law of her own nature, at least I would send her out to the fight with ideas enough of weapons and warfare not to shoot a pistol out of the butt end and so into her own heart, and not to fancy bomb-shells, beautiful and harmless things to be handled for pleasure, worn around one's neck for safety, or thrown at people for amusement or for their good, as I fancy some of those who have rated me for plain speaking would think best.

POLLY.

RICHMOND'S RIVAL THEATRES.

The prospects of good theatrical business in Richmond, Va., has caused a strong rivalry to spring up between the two leading theatres in that historic city. THE DRAMATIC MIRROR last week published an interview with Henry Berger, of Berger and Leath, lessees of the Academy of Music at Richmond. Manager Josh Ogden, who conducts the Richmond Theatre for Mrs. W. T. Powell, arrived in this city a few days ago, and having read the article in question, entered an emphatic protest against some of the statements made by Mr. Berger. When a MIRROR reporter met Manager Ogden, that gentleman proceeded to free his mind. From the tone and the tone of Mr. Ogden's remarks it may be inferred that there will be a theatrical war between the two houses in Richmond this season such as that at Allentown, Pa., last season. Mr. Ogden said:

"Mr. Berger makes some statements that are very far from the truth," began Mr. Ogden. "In the first place, in speaking of the Richmond Theatre, he says that it had indisputed control of the theatricals of the city for twenty-five years. That is true, but his statement, 'Until at last it got into ill-repute,' is a lie. It isn't yet in ill-repute. The Richmond Theatre at the present time stands

as high, if not higher, with the better class of citizens of Richmond than does the Mozart Academy. We have been playing all the first-class stars, and will continue to do so. For next season I am booking some very nice attractions, but we do not advertise attractions until we have the contracts in our pockets. Neither does the Richmond Theatre advertise in bar-rooms with three-sheet posters.

"Mr. Berger has also made statements about town to the effect that Mrs. Powell cannot get a line in the Richmond papers without paying cash down. I have statements from the papers of that city denying this. It is not Mrs. Powell's fault if the employé who had been given money to pay bills spent that money for whiskey, and the bills were not presented for weeks afterward. The man who did that is now out of the employment of the theatre. Mrs. Powell does not owe one dollar in the city of Richmond.

"The manager of the Academy has openly stated that he is going to 'down' the Richmond Theatre. He may do it, but I doubt it very much. It will not happen while Mrs. Powell lives, at any rate, and I think she is good for many days yet. Mr. Berger has made three applications in letters to rent the Richmond Theatre, but he cannot get it on any consideration, and that is the reason why he is so bitter. He knows, too, that the Richmond is the better theatre. It seats 1,600 people, while the Academy only seats 1,306. The latter, too, is on a side street, and as far as being rebuilt last Summer is concerned, the only thing done was the extending of the galleries.

"Regarding the control of the theatre of the Soldiers Home at Hampton, and the Academy of Music at Petersburg, Mrs. Powell has the same control as is claimed by Mr. Berger. She holds applications for both, and I am now booking attractions for both."

NADJY'S LONG RUN.

"Nadjy is going along swimmingly here," said Rudolph Aronson to the MIRROR representative who dropped in quietly the other day to see him. "We are now getting ready for the celebration of the 250th performance on April 30, but I shall not know for a few days yet whether our scheme of changing artists with those of the London production for that occasion will be carried out. Alfred Hayes, the owner of the opera, and Francois Chassaigne, the composer, are to be over in about ten days, and then I shall know more regarding it than I do now.

"M. Chassaigne, by the way, is the composer of the next opera to be seen here, probably sometime in May. It is on a Mexican subject and is entitled *La Mexicana*. Alfred Murray has written the book. There will be twenty-seven people in the cast, which will be very strong, and Lillian Russell will be seen in the principal role. The scenery will be by Henry Hoyt.

"I am also now in negotiation with the band of which Guila Silva is conductor. It is the best Hungarian band in existence and the chances are that it will be heard on the roof garden here next Summer."

A RURAL MANAGER.

The doings of the wild Western manager have occasionally quite a touch of humor in them. Recently John Mather, the manager of the "theatre" at Alton, Ill., which, according to Doré Davidson, who recently played there, is nothing but a hall two flights up, without stage room or dressing-room, the company having been obliged to use a court-room below, which was divided up by curtains, tried to get "even" with Mr. Davidson. The latter had forced him to pay for complimentary tickets, Mr. Mather demanding six for each paper and only allowing each journal two. The following postal cards, *verbatim et literatim*, will illustrate how Mr. Mather endeavored to get the better of Mr. Davidson:

MANAGER OPERA HOUSE,
PEORIA, ILL.

The Dr. J. and Mr. Hyde company played my house the 5th. They have some of the worst kicker that has ever been in my house.

Manag. Opera House.

MANAGER OPERA HOUSE,
QUINCY, ILL.

QUINCY, ILL. ALTON Mar 6 1890
DEAR SIR—I want to warn you of these Doré Davidson which I played last night. They are the meanest lot of people that ever played in my house. They put me to the trouble of getting an organ which cost me \$4, and they did not use and made me pay \$4.50 pay for men that put in the house. Look out for them. Yours confidentially,

JOHN MATHER.

LITTLE PUCK'S POPULARITY.

Frank Daniels, encased in a plaid cape coat and looking particularly jolly, was a conspicuous feature on Broadway the other afternoon.

"I have a perfect right to look jolly," he said to a group of friends, including the ubiquitous MIRROR representative. "I have not had a losing week this season. What more could one desire? I will close my season in the latter part of May or the middle of June, and then take a trip to Europe, visiting London and Paris to see the Exposition. I will return to open my season in August at Columbus, Ohio. Little Puck will continue to be my entire repertoire."

GOSSIP OF THE TOWN.

GEORGE FAWCETT, a Baltimore amateur of considerable promise, will make his stellar bow to the public in Baltimore in May in a version of his own *The Lyons Mail*, playing the dual roles.

EFFIE ELLISLER's Western tour opened at the Tabor Grand Opera House, Denver, Col., recently to nearly \$900. Among the additions to her company are Frank Burbeck, late of A Possible Case company; O'Kane Hillis, who was lately starring in Michael Strogoff; Judith Berold, of Kate Claxton's company; James Wallis, Miss Clayton's leading support; and Jessie Stuart. Her managers, Messrs. Lee and Tuft, have arranged for her to play five weeks at the Alcazar in San Francisco, opening on April 6, and giving her full repertoire, changing the bill each week.

MILTON NORLES has been re-engaged as leading man of The White Slave company for the rest of this season and next.

MISS ELMORE, of The Stowaway company, while in Haverhill, Mass., on Thursday last, lost her pocket-book containing \$125 and a diamond ring valued at \$1,400. The actress offered a reward, and the purse and its contents intact were returned by a Mrs. Sullivan who received from Miss Elmore a substantial reminder of the event.

THE CALTHORPE CASE, which made quite a hit in San Francisco when produced last week by Joseph Grismer and Phoebe Davis at the Alcazar, is the property for this country of Frank W. Sanger.

JOHN R. FRENCH, the treasurer of the Theatre Comique, Washington, is at present in this city, the guest of Sam Cooper, the popular box-office man of Harrigan's.

CAPTAIN BAINBRIDGE, the lessee of the Theatre Royal, Manchester, England, has filed a petition in bankruptcy in the English County courts. Alfred Thompson was at one time manager of this house, which is one of the finest theatres in England, and Henry Irving and Fred A. Everill were once members of its stock company.

LAVINIA SHANNON will reorganize her company and reopen in Brooklyn on April 22.

AARON H. WOODHULL, of the Barry and Fay company, will star next season in a four-act comedy entitled *Hiram Homespun*.

"I must express my congratulations," writes an estimable lady, a member of the profession, "for the independent spirit of the article headed 'Marketable Notoriety,' in last week's DRAMATIC MIRROR. The paper that stands on such a platform should be welcomed with delight in every household where a theatrical spirit is entertained, and its honest admirers should support it heartily, and endorse all such earnest, outspoken opinions."

THE Madison Square Theatre company, in Partners, will fill in the week at the Chestnut Street Theatre, Philadelphia, that was to have been played by Mary Anderson.

THE auction sale of the boxes and seats for the opening of the new Union Square Theatre, on March 27, took place at the rooms of J. H. Draper, on Saturday afternoon. There was a good attendance and the seats brought satisfactory prices, the sale realizing between \$6,000 and \$7,000. The boxes brought from \$150 to \$300, while the seats realized all the way from \$20 to the regular prices.

It is stated that Haddon Chambers, the author of *Captain Swift*, is writing a play for Mr. Palmer, for production at the Madison Square.

AL. HAYMAN has closed contracts with Gilmore and Tompkins for a three months' tour of Margaret Mather through the West. The engagement will begin in June.

A. P. DUNLOP has begun the publication of a monthly, giving the names of professionals at liberty. It is called *Dunlop's Register* and the first number, which has just been issued contains the names of several hundreds of disengaged people in all lines of business.

SOMEBODY has been selling the papers with announcements of a performance and reception by the Actors' Fund, in aid of the Ladies' Deborah Nursery and Child's Protectory, at the Lexington Avenue Opera House. The Fund, it need scarcely be said, has nothing to do with the affair.

CHARLES E. FORD, manager of Ford's Opera House, Baltimore, has brought suit against Rudolph Aronson for \$5000, claiming breach of contract. The suit grows out of a contract by which the Casino company were to appear at Ford's Theatre in October last and in February of this year. The particulars will be found in the Baltimore correspondence.

EDITOR E. S. BETTELHEIM has altered the shape of the *Dramatic Times* and increased the number of pages. In its new form a general improvement is noticeable.

LEWIS MORRISON's Mephisto continues to attract favorable critical comment, while the performance of Marguerite, given by his daughter, Risabel Morrison, is also commended. Mr. Morrison has become a successful stellar attraction by dint of the artistic worth of his acting, aided by the energetic managerial work of Edward J. Abraham.

MAN AND MASTER is the title of a comedy-drama by Whitman Osgood, the author of *C. R. Gardiner's* version of *Fate*, which was successfully produced at the Waverly Theatre, Chicago, on the 11th inst. The play will be taken in tow by Grace Perkins.

GEORGE DICKSON fell on the stage recently while playing in *The White Slave* in Boston, and is temporarily disabled in consequence. She will resume her role in a few days.

BURR MCINTOSH assumed the part of Ned Alcott in *A Midnight Bell* at the Bijou Opera House on Monday night and acquitted himself capably.

KELLAR presents the Hindoo basket trick at Dockstader's this week and will explain the *modus operandi* next.

In consequence of the illness of little Mabel Earle last week, the child's part in *Drifting Apart* at the Fourteenth Street on Friday evening was taken by little Bertie Madison.

HOWARD'S TALK.

A STRANGE AND SUGGESTIVE COINCIDENCE.
THE CASES OF MARY ANDERSON AND
AMELIA COTTE.

An actor is one who acts.
What is acting?
Well just here the significance would be one performing upon a stage.

If it be true that one touch of nature makes the world akin, then Mary Anderson, now ill in Philadelphia, and Amelia Cotte who danced and sang on the stage in a First Street saloon on Sunday night, falling in a faint with blood streaming from her lips, and dying in less than half an hour thereafter in the arms of one of her unfortunate comrades, were sisters indeed. It was a strange coincidence in the make-up of the *Sun*, of Monday, which showed at the top of the fifth column on the second page, "Died after her ballad. A poor singer's end in a Sunday beer and concert-hall," and at the top of the sixth column, "Mary Anderson worse. Only her maid and her nurse admitted to her sick room."

A strange coincidence pregnant with suggestion.

Mary Anderson's life has been one prolonged coddle. With a certain degree of beauty she has been so accentuated and emphasized, in that regard, that hundreds of thousands of people who have never seen her believe her the most beautiful being in the world. The brutal onslaughts of a certain portion of the Western press very recently were utterly unfair and unmanly. They were in no sense criticisms. They were vigorous expressions of discourtesy. Such writing goes for naught.

Habitual puffery means no more than habitual abuse.

The public are competent to draw the line, and I have heard the remark time and time again, "Why is it that Miss Anderson's readings, gestures, interpretations, acting are so rarely considered thoughtfully and conscientiously? It is precisely so in the case of Edwin Booth and Joseph Jefferson. They are old people, have been playing many, many years, have settled into ruts, and one dislikes to dislodge public opinion. Life is too short. Much as we like Booth in some lines, we recognize the grotesquery of his mouthings in others. No man on the stage is regarded with truer affection than Jefferson. Yet Jefferson is Rip Van Winkle in everything he does. Mary Anderson has been a pet. The feeling of regard with which she was entertained five years ago by this entire people, is modified very pronouncedly I think, by her obvious preference for English people, English customs, English actors, but no young woman of whom I have any record ever had such a start, such a push, such a whirl, such enormous help as Miss Anderson has from the very day she began.

How about Amelia Cotte?

Poor devil!

But she was an actor. The time is gone when you can draw the line. You can't claim that Agnes Booth in the Madison Square Theatre, that Ada Rehan in Daly's, that Rose Coghlan on the road, are actors, and deny that claim to Amelia Cotte. Those estimable ladies were fortunate. This poor devil unfortunate. It is not always a question of personal beauty, of morale or talent even. Opportunity settles fate. Good parts make good actors.

A firmly held rudder insures safe anchorage. I am told that Amelia was a singularly beautiful girl. She contracted marriage when but a child. She was deserted by her husband, and step by step took that easy descent toward the hell in which she died. She could sing like a bird. She danced like a fairy. She drank like a fish and died like a dog. Who knows what might have happened had she been taken by the hand early in life, led to a plane of action where her God-given beauty and unquestioned talent might have had that opportunity we all look and pray for? No funeral for her; no solemn service in the Little Church Around the Corner for her. No Actors' Fund opened to her. Sick even to death, it was "dance or die." Struck by that mortal foe, inflammation of the lungs, it was "sing or starve."

Mary Anderson has a chill.

Close the theatre, run for fifteen doctors, secure the best obtainable nursing. On the swift wings of lightning tell the listening nations that Mary has a chill.

Amelia feels the hand of death.

"Trot her out." "Make her sing again." "Kick higher, you wench." "Good, good." "Encore." "Bis." "Gives us another."

Who makes these differences?

Why should the opportunity of one be along golden pavements, and that of the other on the foot piercing rocks of despair and degradation.

Why not contrast the two?

It was the good fortune of one to be born of American parents on American soil, to receive an American education and to be taken hold of by strong American arms and lifted upon the very uppermost platform of an intelligent American industry. It was the misfortune of

the other to be born across the sea, with poverty on the one hand and necessity on the other. Brought here when but a child her early associations were those of dirt and squalor, and when the yearnings of her stomach set into quick activity the mentalities she unquestionably possessed, entering saloons kept by her fellow-born countrymen, ascended the lowly stage and did the best she could. Her singing was as much to her on a stage four feet high as Jenny Lind's to her on the stage of the most sumptuously furnished theatre in Chrysendom. Her dancing in the presence of those beer-sodden, pipe-smoking brutes from abroad was as truly an effort for her as that of Fanny Ellsler or Bonfanti, or of Schallchi in the presence of a multitudinous audience of well-dressed, decorously-behaving men and women. What she might have become no one knows. That she is food for the worms in Potter's Field everyone knows.

It is so easy to throw dirt.

Slime and scandal and gossip are piled mountain high, free of access to every hand and tongue, and human nature, always ready to fall prostrate before the successful Andersons of the day, is just as eager to sling the sharp arrow of gossip, to hurl the bitter taunt of slander, and to shovel the nasty slime of disrepute upon the Cotties of our day and generation.

It would be a terrible thing to ask Mary Anderson to recite or read or act in a "free and easy" wouldn't it? On the other hand, what would it be to offer to Amelia Cotte an opportunity to play the humblest part, to sing the tritest ballad in a first-class theatre? We can readily imagine the thrill of indignation that would shake the mental, moral and physical nature of the leading ladies of our first class theatres, were they to be asked to exhibit their talent or experience—and that latter often passes for the former—in one of these lowly places. Can you not with equal readiness understand the heaven that would seem to be opened to the poor creatures who do their devoir in these terrible places of temptation and dishonor?

You see the coincidence runs all through life.

Born about the same time, under such differing conditions, entering upon the career of an actor about the same time, but surrounded by such contrasting encouragements, attaining success and popularity of corresponding volume but in such widely separated fields, falling ill almost simultaneously, the one to receive affectionate nursings a baby might envy, the other with the death rattle in her throat, falling like a log, shovelled off like dirt, both incidents appearing in the same paper on the same day, picturing better by calm recitals of fact the wonderful aptitudes of the opportunity of one, the amazing lack of decency, of humanity, exhibited toward the other.

Why is it?

It will hardly be pretended that either of these young women predetermined her sphere of birth, selected her sphere of action, rounded out alone her sphere of existence. As Mary Anderson had nothing whatever to do with her good fortune, so Amelia Cotte had nothing whatever to do with her ill fortune. If it should unfortunately prove the fact that Miss Anderson's illness is more serious than is at this writing understood, her friends can rightfully claim for her that nevertheless her life has been crowned with the beauty of success, and that even were she compelled to retire permanently she could not truthfully say the world had not been hers, or that she had not tasted the very extremity of earth's delights.

Not so with Amelia Cotte.

Trouble, embarrassment, discourtesy, infidelity, brutality, pain and suffering and the death of a dog were her portion.

Who's to blame?

HOWARD.

LONDON NEWS AND GOSSIP.

LONDON, March 7, 1889.

Frosts and easterly winds have been the most noticeable characteristics of London life for the last few days. Nevertheless people have somehow or other managed to go to the play—and to go often. Enormous business was being done everywhere in the Strand on last Saturday night, and I verily believe that the blocks which then ensued on road and sidewalks are responsible for the renewed agitation concerning the Strand traffic which is now in full blast. The *Daily Telegraph* has started a crusade, the object of which is the demolition of the Church of St. Mary-le-Strand, which stops the way all the time and otherwise mainly distinguishes itself by dropping big stone chunks of its fabric on the heads of passers-by.

But enough of East winds, likewise of Ecclesiology. The play's the thing (sometimes it is a very poor thing, *bien entendu*) and so, let me on to chronicle the theatrical events which have befallen since last I mailed to my well-beloved MIRRORITES.

The only novelty calling for mention is *Les Femmes Nerveuses*, which farcical comedy made its first appearance in London at the

Royalty last Friday as ever was. This merry piece, which was originally played at the Gymnase last September is, as you may know, the work of M. M. Blum and Toche. Albeit it was only represented at the Royalty by the stock company it created considerable laughter, more laughter, in fact, than I have heard there since the production of that (to my mind) great farcical comedy, *Les Surprises du Divorce*, and that, mark you, had the assistance of the excellent Coquelin.

Two special matinees on Monday made play-going a divided duty among the "smart division" of theatrical folk. The first was the Meyer Lutz matinee at the Gaiety, whereat all the best and brightest of players, singers, composers, etc., all turned up to do honor to the genial Maestro (meaning Lutz) who thus celebrated his twentieth year of conductorship at this house. The entire function was a great success and apart from the big receipts, a purse containing £500 (500 dollars) was handed to Lutz during the proceedings. Also, there was fired at him a cleverly-rhymed address by Robert Martin, author of the popular Irish ditties "Killaloe" and "Ballyhooley."

The other matinee was at the Duke of Westminster's (Grosvenor House, to wit), and was in aid of the Home for Lost and Starving Dogs. The swagger place for which the matinee was given was in itself an attraction, of course, and I don't wonder at it, for truly it is a lovely house and the pictures—well there, never mind, I know I've always enjoyed myself at Westminster's wigwam. The contributors to this matinee included Ellen Terry, Mrs. Bancroft and George Giddens, all of whom recited and of course, encored. Ellen's selections were not too wisely selected, but she gave them with a charm that is all her own and on being asked for more, stated that she knew no more barring the sleep-walking scene from Macbeth, and implying that the audience didn't want that she fled, laughingly. Mrs. Bancroft's contributions to the programme included "At the Springs" a piece that is well known on your side. George Alexander, George Grossmith and Geraldine Ulmer also worked nobly in the dog's cause, and it is computed that £400 will result from the matinee.

A few weeks ago I bade you expect the 1889 issue of *Dramatic Notes*, a valuable book of reference edited by Cecil Howard. I have now to tell you that it has duly made its appearance and is even more useful than hitherto, both to English and American students of histrionics. Uncle Samuel French's son Thomas Henry is, I believe, prepared to sell copies on your side of "the soup."

Caterers for public amusement seem to have been badly bitten with the prevailing commercial craze, and to the making of new companies there is no end. The latest project in this connection bore the name of "Niagara, Limited," and under that style and title is to be run by Directors Robert S. Bathe of the Alhambra company, Limited, Charles Wyndham of the Criterion Theatre and John Hollingshead of Everywhere. At first sight this seems somewhat of a large order—I don't mean the directorate, of course, but the title of the project. Citizens of the Great Republic need not, however, be under any apprehension. The promoters have no mind to drain Lake Erie dry, nor do they contemplate using the waters of Niagara to drive cotton mills, or indeed to turn wheels of any sort; all they want to do is to turn an honest penny by exhibiting a counterfeit presentment of the sublime Falls in Paris, Berlin, Vienna, St. Petersburg and—not to put too fine a point upon it—wherever else it may pay so to do!

Philippoteaux, the painter of "Niagara in London" (out of which John Hollingshead for the ten months from March, 1888, to December, inclusive, cleared over £22,000 net profit) has painted a more complete painting of Niagara for this company, and is bound by contract not to paint for anyone else for four years. A movable iron building is to be constructed wherein to take the panorama around withal. The promoters seem to attach considerable importance to the fact that they will be able to take the building about with them, for the word movable is printed in italics, and otherwise made much of wherever it appears in their prospectus.

They have arranged to open in Paris on a site near the Champs Elysees, by the end of May. The price to be paid for the painting and the movable building is £34,000, and the installation of the whole in a complete and perfect condition will cost about £2,000 additional. The capital sought to be obtained by the prospectus which was issued on Saturday is £40,000, in 8,000 £5 shares.

It is quite evident that as long as Madame Patti likes to say farewell the public will come in its thousands to hear her say it. The Albert Hall was again crammed last Thursday night, and enthusiasm reigned supreme. The air with obligati from L. Etoile du Nord was one of the prima donna's *tons de force* twenty years

ago, but she is just the same as ever, and finished up with a high D flat as clear as a bell. Sims Reeves could not appear, but he was not missed, for, with Mlle. Antoinette Trebelli, Madame Patey, Edward Lloyd, Sankey and Mlle. Marianne Eissler, the public had plenty for their money.

According to a message I have received from Charles J. Abud, Mary Anderson is playing to bigger business than she has ever met with in America before. I am glad to hear it.

One message just received from New York, however, has caused me sincere sorrow. That is the account of the death of Charles Carroll, so long connected with *THE MIRROR*. Some two years ago (thanks to your introduction) I had the pleasure of meeting Mr. Carroll in our city. I found him not only a cultured man but a right good fellow, and I had looked forward to meeting him again one of these days, either in London or New York.

You will doubtless have heard by cable of the death of Charles Du-Val, an entertainer who had seen men and cities and was generally popular. The poor fellow had lately shown symptoms of insanity, and was being brought home from Colombo per steamship *Queana* when he eluded the care of his keeper and jumped overboard.

The performances of the week have included a second matinee at Terry's of *The Policeman*, a farcical comedy originally tried there a few months ago. Certain revisions had been made in the piece and it went all the better for them.

A matinee of James Albery's clever and once-popular comedy *Two Roses*, was given at the Criterion this (Thursday) afternoon, with Charles Wyndham as Jack Wyatt (originally played by H. J. Montague), W. Farren as Digby Grant (Irving's original part), E. Righton as Our Mr. Jenkins, G. Giddens as Caleb Decie and Mary Moore (Albery's wife) as Lottie. I hear sad accounts, by the bye, of poor Albery's state of health.

Last night, the annual Ash Wednesday Dramatic Ball was given at the Freemasons' Tavern, a favorite haunt of Terpsichore's. I was bidden to this ball, but having, like the Frenchman, "some fish to fry" I did not go. I understand that all concerned had the highest of high old times and that shoe-horns were largely in demand this morning.

Next Monday, at the same place Jacobi, the conductor of the Alhambra orchestra (one of the best bands in London) will give his Annual Theatrical Ball, which is always a fine function.

Events for next week include the International Ice Carnival at Albert Hall (on behalf of the West End Hospital) on Thursday, Friday and Saturday, the production of Pinero's new comedy, *The Weaker Sex*, by the Kendals at the St. James' on Saturday, and Richard Mansfield's revival of *Richard III.* at the Globe on the same evening. This last promises to be one of the grandest things ever witnessed in the way of *mise-en-scene*.

You have often heard me say (or seen me write) how fashionable postponements are in theatrical circles here. A new craze now seems to have sprung up, namely, the frequent re-christening of advertised new productions. The chief example this week in this connection comprise the changing of the name of Henry Arthur Jones' new comedy for the Haymarket from *The Pauper* to *Matthew Ruddock* and from that to *Mat Ruddock*, and the re-naming of the Cellier-Stephenson new opera now in rehearsal at the Lyric. This was first to be called *Dorcas*, then *Barbara*, then *Dorcas* again and now hey, presto! it is called (up to the time of mailing) *Winifred*.

Here is an item which, up to now, has not been confided to any one. When Nadij is withdrawn from the Avenue, which will be about Easter, it will in all probability be followed by a new burlesque specially written by Richard Henry. The principal parts will be played by Arthur Roberts and Mlle. Vanoni, who is known to all good Americans. GAWAIN.

MR. BARNES HOME AGAIN.

E. A. McDowell, who has returned to this city with the traveling Mr. Barnes of New York company, which closed its season at Hamilton, Canada, on Thursday last, met a *MIRROR* reporter and said:

"We came home because we could not get our principal dates when we wanted them, and also on account of the illness of the leading lady. Mr. Barnes of New York is a splendid play, and is one to succeed in the large cities when well produced."

T. H. WISNETT and C. H. Fleming are writing a play. The plot and incidents are said to be founded on fact.

MATTERS OF FACT.

London will be at liberty after May 1.

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LETTER LIST.

The following letters are sent to the office of this paper. They will be published or not, as the editor may see fit.

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BOSTON (THEATRICAL) CLUB: Dubuque, Ill., March 23, Canton, Wis., 23, Madison 23, Chicago 23, G. G. Mich., 23, Jackson 23, Toledo, O., 23, Burlington, 23, Hamilton 23, Toronto 23.

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Bluffs 25.
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ton Pa., 21, Canonsburg 20, Waynesburg 25, Bu-
schadewitz 25, Pittsburg 24, 27, Beaver Falls 25, Bu-
brighton 27-29, Columbiana, O., April 1, New Lib-
erty, a Mineral Bridge 3, Girard 4, Youngstown 5-6.
OVIDE MUNN CONCERT CO.: Astoria, Ore., March 20,
Tacoma, Wash., 21, Seattle 20, Victoria, B. C., 23,
Portland, Ore., 25, 24, Stockton, Cal., April 1, Marys-
ville, a, Sacramento 7-9, San Jose 5, Santa Cruz 6.
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Bend 25, Port Wayne 24, Findlay, O., 25, Sandusky
24, Tiffin 25, Tansville 25.
SWEDEN LADIES' CONCERT CO.: Chicago, Ill., March
20, 21, Juliet 21, Gibson 21, Paxton 25, St. Louis 25,
Quincy 24, Burlington, Ia., 27, Galesburg, Ill., 24,
Moline 25, Clinton, Ia., 20, Rockford, Ill., April 1,
Beloit, Wis., a Racine 25, Evanston 4.
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Readout 21.
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21, Omaha 21, 27.
GOODFAR, COKE AND DILLON'S MINSTRELS: Butte
City, Mont. March 15-week.
GORTON'S MINSTRELS: Lexington, Ky., March 21
Bang 25, Port Wayne 24, Commerce 25.
HARTY'S MINSTRELS: Plattsburg, Tex., March 21
Comado 21, San Antonio 25.
HAVERLY-CLEVELAND MINSTRELS: Boston March
15-week.
H. HENRY'S MINSTRELS: Nyack, N. Y., March 21
Goshen 21, Newburg 25, Tarrytown 25, Danbury
Co., 25, Mountkirk 25.
JENNINGS AND BLAIR'S MINSTRELS: Atlanta, Ga.
March 21, Birmingham 25, Nashville, Tenn., 21.
MCCABE AND YOUNG'S MINSTRELS: Savannah,
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25, 21, St. Paul, Minn., 25, 24, Grand Island, Ne-
25-29, Central City April 1, a, Abilene, Kan.,
25, Minneapolis 6-4.
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